DOCUMENT RESUME

ED 042 215 CG 005 756

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TITLE	College Union 101.
INSTITUTION	Association of Coll. Unions-International, Ithaca, N.Y.; Cuyahoga Community Coll., Parma, Ohio. Western Campus.
PUB DATE	69
NOTE	386p.; Paper presented at the Association of College Unions-International Convention in Houston, Texas, March, 1970
EDRS PRICE	EDRS Price MF-$1.50 HC-$19.40
DESCRIPTORS	College Students, Course Content, *Course Descriptions, Course Objectives, *Curriculum Guides, Educational Programs, Junior Colleges, Leadership, *Leadership Training, *Programed Instruction

ABSTRACT

"College Union 101" was a leadership training program in College union work with an emphasis on programing. It was given to 25 persons at Cuyahoga Community College during the summer of 1969. This report discusses the development of the course, the course outline, the faculty, cooperation between campus departments, the organization of the program, finding ideas, and feelings of those who were involved in the program. The book "College Union 101" is a complete transcript of the course. It is included with the first report, and presents the sessions as they occured with very little editing. (KJ)

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College Union 101

1969

CG 005 756

INTRODUCTION TO "COLLEGE UNION 101"

Walter B. Evans

Jim Schneider, President of the Tri-C Western College Union, 1969-70, and I were having one of those bull sessions such as occur periodically between a Director and a Union Board President, when the discussion led to several items. Among them were, the top administrators of the college have little or no idea what a College Union is, what a College Union Program is all about, many involved students had little idea on why we do it, or what we're trying to accomplish. The dialog at this point went something like this:

Walt: "Do you know what I'd really like to do, Jim?"

Jim: "What?"

Walt: "I'd like to teach a course in College Union work. You know, philosophy, role, relation to academics, how to do it, and that kind of stuff. Design it for students, faculty and especially administration. Maybe it might make for some kind of a breakthrough to the administration, and at the same time give the students a leadership course to make next year's Union what we both want most, the best Union Program in any Community College in Region 7, hopefully the best in the United States, certain to surpass the programs of many four-year colleges.

At this point there was a long long pause.

Jim: "You know what, Walt?"

Walt: "What?"

Another long long pause, interspersed with raised eyebrows, a thoughtfully wrinkled forehead and a deep into the eyes two-way stare.

Jim: "So would I. Can it be done?"

Walt: "Of course. Anything can be done."

Jim: "Yes, but can we do it?"

Walt: "If you mean, 'Do we have the ability, the money, the facility,' I don't think you question it."

Jim: "No, no . . ."

Walt: "As far as being permitted to do it as a leadership training service, it would need the Dean's okay. Why don't you talk to the Dean?"

Jim: "I will as soon as I can."

One thing led to another and, we were on our way. This book is a transcription of the complete course. Supposedly it is verbatim, however, some editing has been done to try to make it more readable, as opposed to listenable form. There are some sentence fragments which have been allowed to remain. I believe they do not detract from, but rather add to the presentation.

I hope you find this book of value.

Walter B. Evans
December, 1969

COLLEGE UNION 101 - COURSE OUTLINE

July 8, 1969
Amended August 4, 1969

PURPOSES

1. To develop an understanding of a College Union's role in the college setting among member participants - with emphasis on the program, its educational value and realizing the development of the program by the participants and entire student body and its impact toward total education.

2. To relate the Union's role to others in the college setting, and thereby gain in greater acceptance of the Tri-C Western College Union among the student body, faculty and administrative staff.

3. To offer practical methods toward improvement of the offerings of the Union in several programming areas with which we are concerned and involved.

GOALS

1. Elevate the College Union image.
2. Acceptance by all of College Union as an educational force in the college community.
3. Creation of a cohesive college union working toward and making the College Union a real and vital part of the educational program.

OPEN TO

1. College Union Board Members
2. College Union Committee Members
3. Student Body
4. Faculty
5. Administrative Staff

COVERAGE

1. Role - philosophy - rationale
2. History of College Unions
3. Programming
4. General Operations
5. Budget and Finance
6. Student (Committee) Role
7. Staff Role
8. Miscellaneous Topics

FACULTY (Subject to change)

Walter B. Evans - Director - Cuyahoga Community College - Western
Wendell Ellenwood - Director - The Ohio Union - Ohio State University
Rodney Swearingen - Program Director - Ohio State University
Max Andrews - Director - City University of New York - Queens
Mrs. Paula Dickson - Arts and Crafts Director - Ohio Union - Ohio State University
Roger Rodzen - Assistant Director - Wisconsin Memorial Union
Jerry W. Young - Director - Cuyahoga Community College - Metro
Clark Drummond - Assistant Director - College Union - Baldwin-Wallace College
Patrick Newman - Director of Student Activities - Lorain County Community College
Richard Lenhart - Director of Student Activities - Bowling Green State University
Bruce Boadway - President - Tri-C Western College Union - 1966-1967
Ronald R. Kunes - President - Tri-C Western College Union - 1967-1968
John P. Goodworth - President - Tri-C Western College Union - 1968-1969
Thomas Kasicki - College Union Member - Baldwin-Wallace College
James A. Schneider - President - Tri-C Western College Union - 1969-1970

July 16, 1969

Session I

Introduction and Course Explanation....... James A. Schneider
Film - The Living Room of the University
Film Follow-Up - History of Development of College Unions - Goals of College Unions............................. Walter B. Evans

July 23, 1969

Session II

Philosophy and Rationale
- The mission of the Union Service to the college, the students, the faculty, the staff ....Roger L Rodzen
- What a union is (or should be)
- The Union as an integral part of the educational picture
- Statement of philosophy and the role College Union
- Discussion

July 30, 1969

Session III

Staff - Student Relations
- Student to Staff....................... Thomas Kasicki
- Staff to Student ....Clark Drummond

Discussion
Use of facilities to best advantage..........Walter B. Evans
Discussion

August 6, 1969

Session IV

The College Union Program Board........ Rodney T Swearingen.
- Why have a board?
- What is its function?
- What is its authority to - itself, committees, the professional staff, the college?
- What are its responsibilities to - itself, committees, the professional staff, the college, the student body?
- Discussion

August 13, 1969

Session V

Programming.......................... Wendell W Ellenwood
- Purposes
- Values
- Comprehensiveness and unity
    - Social
    - Cultural
    - Recreational
    - Service Projects
    - Other (special)
- Where to program (anywhere)

Discussion

August 20, 1969

Session VI

Social and Recreational Programming ..... Richard Lenhart
- The Tried and True
- Changing Times - Changing Programs
- Where to get ideas
- Attention to Detail
- Do It Now!
- Cautions

Discussion

August 27, 1969

Session VII

- Budget and Financing of the Program ...... Walter B. Evans
- Cultural and special (topical-timely-newspaper)
- Programming .... Patrick M. Newman
  - Changing times - changing programs
  - The tried and true
  - Where to get ideas
  - Attention to detail
  - Do it Now!
  - Cautions
- Discussion

September 3, 1969

Session VIII

- Committee operations .... Jerry W. Young, Bruce Boadway, Ronald Kunes, John Goodworth
  - Methods of operations
  - Problem solving
  - Committee to Committee Relationships
  - Committee Life and Responsibilities
  - About "offices"
- Group Dynamics .... Jerry W. Young

September 10, 1969

Session IX

- Publicity and Public Relations ....Paula Dickson
  - Effective Graphics
  - Advance Planning
  - Internal P.R with newspaper
  - External P.R.
  - Publicity Stunts and Campaigns
  - Other
- Discussion

September 17, 1969

Session X

What's it all mean? .... Max H. Andrews

Discussion

COLLEGE UNION 101

Introduction

July 16, 1969
presented by
James A. Schneider
President Tri-C Western College 1969-70

College Union 101
July 16, 1969
James A. Schneider

Welcome to College Union 101,

I am very pleased to see that the membership of this course is made up of staff, faculty, and students from both the Western and the Metropolitan campuses. This course is the first of its kind in the country, and, therefore, I am very proud to be a part of it. It has drawn a great deal of interest from everyone who has heard of it and about it.

This course was originated to draw interested people to the Union, to get those interested people involved, and get those involved members more knowledgeable in Union programming and its function.

Our Union Director, Walt Evans, and I have spent more time in cutting down the material covered by the course than we have in finding topics for it. There is much more that could be covered, but we will try to present the most important topics. Each class could become a course in itself. Therefore, I am sure that we will all learn immensely from each session.

You will notice that the subjects to be covered could be compared to an inverted triangle, in that the subjects begin with very broad historical and philosophical subjects, then each one narrows down toward more specific subjects and will offer practical operational facts and ideas, until the last one in the now seemingly distant future on September 17, will attempt to sum it all up.

We have gone through the long list of ACU-I directors to bring the best and most knowledgeable of personnel to instruct you in the areas chosen. We invite discussion to last as long as you like or until all questions have been answered.

I sincerely hope that the course can help each and everyone of you during the coming year and many years after.

Tonight, we have one of two of the only films made on College Unions. This movie was produced at the Wisconsin Memorial Union, Wisconsin University, in about 1956. The film is a bit dated but the role, philosophy and rationale of Union does not change. The change comes with programming and its aspects.

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July 16, 1969
Mr. James A. Schneider

Following the film, we will take a short break, then reassemble here where Walt will present a paper on the history and goals of the College Union. He tells me that his presentation will be a bit lengthy, but that it is comprehensive.

Even though it's probably the hottest night of the summer so far, I'm sure you'll all bear with it. Remember, it'll be hotter for him than for us.

This is about all I have, so, if the film is ready, let's begin.

July 16, 1969

COLLEGE UNIONS

HISTORY AND GOALS

presented by
Walter B. Evans

Being a two-year college, a person may wonder why most of the things in College Union work are related and compared to the work being done in four-year colleges. The reason is very simple. Whether we are dealing with the first two or three years or all four years of a student's life in college makes no difference. We are dealing with and we are programming for human beings of college age whether that be range eighteen to twenty-two or eighteen to twenty-one or eighteen to seventy-five. The film which you have just seen, "The Living Room of the University" was made a number of years ago at the University of Wisconsin. Wisconsin is well-known as one of the leaders in College Union work. It does have a large building, although not a very good building by 1969 standards. It was built in the 20's. The original part is therefore about forty years old. It is kept up to date insofar as possible with modern equipment and continued remodelling is going on.

The film is dated, as evidenced by the length of the ladies' skirts and hairstyles, but that isn't important, because that film tells a story of what happens at a fine College Union. It both begins and ends, as you may have observed, on a note of purpose. This is not accidental, nor is it accidental that we should start this course by showing it. In considering together what a Union is for, if the fundamental guiding purposes of the Union can be agreed upon, many corollary decisions - what funds are needed - what kinds of programs to try for - what to watch for day by day - who makes the plans - who makes the decisions - will more readily fall into place.

There are many kinds of unions with many variations of purpose. This is because a union is, as the film suggests, an expression of the needs of the people of a college at leisure. A union couldn't be, even if it wanted to be, a specialized college division with a single meaning like say, chemistry. Because people are diverse, their life together is diverse, and colleges themselves are diverse in what they choose to emphasize and to be.

There are however, certain common denominators, certain unities in the diversity and so it is with unions. These more common purposes are what we want to examine as we start this course together.

The origins of the union and the early development are illuninating; history, as always, foreshadows and helps explain.

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The union is an ancient and honorable institution. It had its beginnings at Cambridge, England in 1815. What happened then tells us somewhat of why unions are what they are today. Members of three Cambridge debating societies used to gather together before debates to compare notes and afterwards to carry on arguments usually at some place where they could have something to eat and drink. But they found that they needed a definite place where they could go - - a place they could call their own, so they said to each other "Why don't we join and build our own hall or clubrooms" and so they did. The first union was literally the uniting, or "Union" of three debate societies in establishing their own quarters. This is where the name "Union" came from - fifty years, by the way - before there was such a thing as a labor union.

The emphasis in the British unions was and still is on debate and discussion on independence of student thoughts and actions. The Oxford and Cambridge Union play such an important part in the discussion of national, political and social issues, and in training students to take part in public life that they have come to be known as "The Cradle of the British Parliament". A long line of Prime Ministers and members of Parliament from Gladstone to Clement Atlee got their first start and practice in union debates. The unions often call in government leaders to defend their policies. These debates carry such prestige and influence that even at the height of World War II, when he had plenty of other things on his mind, Winston Churchill did not dare turn down an invitation to debate the government stand with students at the Oxford Union.

But the British Unions weren't only debate halls, they gradually added reference libraries, dining rooms, meeting rooms, lounges and offices. They emphasized good paintings in their decoration, books of poetry and philosophy in the library. Unions came to be known as centers of good taste and social acquaintanceship.

They became a symbol of the traditional British two-fold goal in education - to promote the art of living and especially of living together - of civilized behavior as well as knowledge and to infuse students with the idea that they are responsible for the welfare of their country.

American colleges at the turn of the century, saw in the British Union, an element needed in American education.

President Van Hise of Wisconsin, in what turned out to be an epoch-making inaugural address in 1904, was one of the first to advance the British idea in this country. He said, "If one were to name the most fundamental characteristics of these English institutions (Oxford and Cambridge) it would be the system of halls of residence involving commons, unions and athletic fields. The communal life of instructors and students in work, in play and in social relations is the very essence of the spirit of Oxford and Cambridge. It might almost be said that this constitutes Oxford and Cambridge.

If the University of Wisconsin is to do for the sons of the State what Oxford and Cambridge are doing for the sons of England, not only in producing scholars, but in making men, it must...have halls of residence, and to these there must be added a commons and union. For when a student goes out into the world, no other part of his education is of such fundamental importance as his capacity to deal with men. Nothing that the professor or laboratory can do for the student can take the place of daily close companionship with hundreds of his fellows".

It was at a time when the social agencies which once seemed to humanize, enrich and unify college life became inadequate or impossible.

Van Hise saw that whatever the difficulties involved, the communal living which had grown naturally and spontaneously in the fledgeling college was not to be lost.

Then came Woodrow Wilson when he was President of Princeton, propounding in his famous Phi Beta Kappa address of 1909, a similar idea - a proposition that largely reshaped the course of educational emphasis at Princeton and at many other institutions. He said "The chief and characteristic mistake which the teachers and governors of our colleges have made in these latter days has been that they have devoted themselves and their plans too exclusively to the business, the very commonplace business, of instruction, and have not enough regarded the life of the mind. The mind does not live by instruction. The real intellectual life of a body of undergraduates, if there be any, manifests itself, not in the classroom, but in what they do and talk of and set before themselves as their favorite objects between classes and lectures...

"Contact, companionship, familiar intercourse is the law of life for the mind....so long as instruction and life do not emerge in our colleges, so long as what the undergraduates do and what they are taught occupy two separate, air-tight compartments in their consciousness, so long will the college be ineffectual....

"If you wish to create a college, therefore, and are wise, you will seek to create a life...and fill it with the things of the mind and of the spirit....

"My plea then is this: that we now deliberately set ourselves to make a home for the spirit of learning, that we reorganize our colleges on the lines of this simple conception, that a college is not only a body of studies but a mode of association; that its courses are only its formal side, its contacts and contagions, its realities. It must become a community of scholars and pupils."

Down in Texas, Rice Institute was dedicated in 1912. Its first president, Edgar Odell Lovett, at this dedication said - -

"It was at Princeton that President Wilson proposed a reorganization of the social life of that ancient seat of learning. The programme there suggested an adaptation of the English residential college to American under-graduate life.... from Oxford and Cambridge the idea goes back to the University of Paris, the mother university of all modern ones, which originally consisted of residential colleges....

"In the residential college men grow in their wisdom, not alone in the wisdom of books, but also in the wisdom of work and service; here they find the incomparable fellowship, warm comradeship and joyous companionships of college years....

"It is hoped that ultimately all students (at Rice) will be housed in halls of residence... in a great quadrangle whose main axis terminates at one end by a great gymnasium and at the other by a great union club.... The union will offer many opportunities open by competition to members of all colleges... the liveliest sort of rivalry in scholastic standing, in musical, literary and debating activities. To those students who for one reason or another are obliged to live in the city the union will afford many of the opportunities of the residential hall.... Side by side with the building of halls of instruction, is to proceed the building of these collegiate homes for human living."

Stephen Butler Leacock, Canadian humorist and Professor at McGill University in Montreal, about the same time, said - -

"As a college teacher, I have long since realized that the most that the teacher as such can do for the student is a very limited matter. The real thing for the student is the life and environment that surrounds him. All that he really learns, in a sense, he learns by the active operation of his own intellect and not as the passive recipient of lectures. And for this active operation, what he needs most is the continued and intimate contact with his fellows. Students must live together and eat together, talk and smoke together. Experience shows that this is how their minds really grow... If a student is to get from his college what it should give him, a life in common with other students, is his absolute right.... a college that fails to give it to him is cheating him."

It was into this climate of ideas about what constitutes an education that the unions came in America. I think you can see why the union became what it is, and in large numbers, what it still is, a place for students to get together and talk among themselves, a place for comradeship. On our campus, the main place for this at the present time is the cafeteria. Other places attract select groups, these places include the union committee offices, board office, SGA offices, various club and organizational offices all over the campus. These places along with our Gallery, the Wheel, the 407 Theater, our lounge (hopefully soon to be redecorated) and our Coffee House, constitute the closest thing that we have to a union building and we, at present, consider them to be just that.

But the union is not all building, you can have a building with no program, or a limited program, or you can have a very fine program with no building at all. It is the program that is the main and most important thing in the union. Without a program of excellence, the job is not being done.

The first union in this country was organized at Harvard in 1832 at Rensselear in 1890, and the University of Pennsylvania about the same time. The very first building erected explicitly for union purposes was Houston Hall at the University of Pennsylvania. I visited Houston Hall in 1967 and can only state that its designers must have worked very closely with the men who were the staff of the union at that time, as it was still, in 1967 a most functional structure. At the dedication address in 1896, the importance of a place where all may meet on a common ground was stressed. Then came unions at Brown, Michigan, Wisconsin, Minnesota, Ohio State, Illinois, Indiana, Case and Toronto, in about that order. The debate activity tapered off, greater provisions were made for games, for meetings, and for food. The American unions took on more the aspect of a social center, a place to meet friends and a place to eat. For a time, the first quarter of the century, this seemed to be a good idea only for men - obviously the British influence.

But along in the 1920's when woman's suffrage appeared and the ancient tradition of education for men only began to dissolve, students saw that it was odd for men and women to eye each other across the campus from their respective strongholds, when they really wanted to be together; so unions turned into social centers for everybody and have with very few exceptions been thoroughly coeducational ever since. The idea of campus unity, a union for all, became an even stronger motivating force.

At this juncture in the 20's, two circumstances came together to launch the massive union development that we have seen in the last thirty to thirty-five, maybe forty years.

There was great post war increase in enrollment then, as after World War II and as now. Colleges had seen in the war canteens and recreation centers, and what they had meant to the servicemen away from home. A counterpart on the campus - - a union - - now loomed importantly as an answer to the many problems on life on the campus.

In the middle twenties, there were barely a dozen unions, now after about forty years, there are well over 800 built or being planned. Junior colleges, community colleges in the neighborhood of 900 and still increasing are just starting to get interested - not to mention the multitude of unions already built or being planned overseas in all the British Isles, the Dominion of Canada, in Norway, Sweden, Germany, Porto Rico, Mexico, Venezuala, Columbia, Iran, India, East Pakistan, West Pakistan, Burma, Thailand, Malaya, Taiwan, Japan, Australia and New Zealand. Unions are very big in Australia and New Zealand.

Basically this vast growth traces to the realization, although it has been a slow realization - that the student is a person as well as an intellect, that he has elementary human needs to eat, to associate with his fellows, which the college town can satisfy in only limited ways. Many colleges abroad, explicitly built their unions to level down costs and thus make it possible for more students to get a college education. Many see the implication for better student morale.

In short, almost every college, overseas as well as in this country, small as well as large, junior as well as senior, although it may not always see the educational implications as did Wilson and Leacock, has nevertheless become concerned with the living problems of its students and now recognizes that wherever young people are gathered together, away from home, or at home, a center and a program for their out of class life are needed if the college is to fulfill the needs of living along with learning. That the union is as normal and necessary a part of the college equipment as a gymnasium, a library, a classroom building, administration buildings, and the rest.

For whatever combination of reasons, the union, which once awaited gifts now assumes a high priority in the building plans of many campuses. This is most notably apparent when new colleges are created, or an old one moves to a new campus, the union is often the second or third building unit. Sometimes it is the first - even ahead of the library.

This brings us then to what is perhaps the most universally acknowledged function of the union, expressed in the Association of College Unions - International's statement of "The role of the Union" part of which I repeat here;

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"As the living room or 'hearthstone' of the college, the union provides for the services, conveniences and amenities of the college family needed in its daily life on campus and for getting to know and understand one another through in-fellow association outside the classroom."

To spell this out in terms of specifics, in case anybody here has the occasion to do so, to anybody else, as you most surely will, be it administrators, faculty, students, friends, parents or skeptics, the impact of good teaching and the student's regard for the college, should not be blurred or negated by the lack of adequate informal out of class gathering places and ordinary conveniences, unpleasant difficulties in getting meals, the cutting of campus life and activity up into small unrelated segments, a poverty of meeting and discussion opportunities, or unfavorable social relationships with the faculty, campus groups or other students. Add to these the programs that broaden all campus social, cultural and recreational life, which are so important in getting people to know and work with each other. Also bridging the generation gap, and communicating with one another, is all part of this. Many would argue that this is more necessary than knowing chemical formulas, mathematical equations, the details of the Battle of Hastings, or how the Holerith card punching system works.

Students and faculty, need a common meeting ground to further informal association outside the classroom, to personalize relations between students and teachers and to create an intellectual environment outside, as well as inside the classroom. This calls for much more than students and faculty meeting by chance in the dining rooms, classroom corridors, or coming together at convocations.

Students need a common meeting ground. Whenever a survey for union needs is conducted, students on almost every campus register as one of their main requests, a "central place to get together". If students are to meet informally or to share common interests beyond drinking a cup of coffee together in an overcrowded, noisy, untidy cafeteria, or a so-called lounge that consists of chairs placed in what happens to be a wide spot in a corridor, a union becomes essential.

Commuting students, as all students at Western Campus, or at Metro, for that matter are, particularly need a place to headquarter on the campus and an adequate place to dine. The administration and the student organization needs an effective way to communicate with them. The commuter's ties throughout the campus, their participation in the life of the campus and their satisfaction with their campus experience increase immeasurably when there are adequate social and dining areas in a pleasant atmosphere.

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Serving as a "living room", be it a room, a complex of widely separated rooms, an area or a meeting spawned by a program, the living room for the campus is an elementary function of a union. It is a function that is continually important and has relevance at any college, representing as it does, the need to exist regardless of the size of the college, its location, or its physical facilities.

In all the surveys of what students want most and need most, in a union, conducted on campuses large or small, residential or non-residential, liberal arts or technical, coed, men only, or women only, a place to eat is the number one demand among all the union possibilities. Whether the dining area is responsible financially to one department or another, the operation, the decor and the atmosphere should be a part of the union. If a union were to consist of only one facility, it would be a lunchroom and a snack bar. Many unions, on small campuses, are just that. If you take all the unions together, you will find that more than half of the total building area and up to about 70% of the building investment is devoted to dining and dining related space.

What does this have to do with programming? The heavy emphasis on dining is not a degression from the social purposes of the union. Quite the contrary - just as the dining table is universally the center of family social life, the natural and necessary gathering place where the influence of conversation and contact are continuous and most effective, so it is with the college family life. In the union dining halls, the student gains not only his daily bread, or morning coffee, but also a wider circle of friends and a sense of community. Much of what a union does or can do by way of programmed social activity is done to the accompaniment of food and drink.

Finally, besides dining and living space, there are countless other services and conveniences which a union can provide simply to make life easier. I could devote many minutes to this part, but let it suffice to say, we must provide a convenient place or places to be, to relax, or just have available the various amenities which we have come to consider as commonplace and necessary to our lives as we live them and we must use them to house the program.

Much of this relates to what is known as the "service station" role of the union. This is a very important role. In order to attain it, certain things must come first. This is the position in which we find ourselves today. We have reason to believe that a union building is in the not too distant future for Western campus. Metro already has a building which is going to be occupied next year. I have not personally examined the plans in detail, nor have I toured the building, but much of it centers around dining.

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There are other basic functions for a union to perform. In the Association of College Union - International's statement mentioned before, it also states "the union serves as a unifying force in the life of the college."

This phrase "unifying force" supports rather better than anything else, I think, the meaning of the word "union" and the concept of the union as a positive contributor to college life, rather than just a convenient place to gather, or a physical facility giving service. It is not a new phrase - like "living room" it is rooted in the past. Mr. J. Burgon Bickersteth, when he was warden, or director at Hart House, University of Toronto, and an inspiring man of great influence in the early union movement said at a dedication at another union - "Here, then, is an instrument of no ordinary kind, sensitive and delicate to handle as all fine instruments are, but capable of creating new forces in this university. In the first place, this house will become a great unifying force. In these days when vast numbers of students throng our universities, it becomes increasingly difficult for the individual to realize he is a part of the great academic brotherhood, bound together by common traditions and common ideals."

But there is always a risk, even in small colleges, that special interest groups, fraternities, sororities, church centers, the clubs, will become insular withdrawing to themselves, splitting the campus socially.

One college administrator has said "The more students have to be separated into socially limited units (i.e. fraternities, sororities, and dormitories) the more important the union's function to assist in the integration of the student body".

It is here, indeed, that a union can render a special service as a unifying force. Because of its centralized social cultural dining facilities and because all students are members equally, the union becomes the common meeting ground for all. It encourages and strengthens the special interest groups, but on occasion, by conscious design, it brings all together at open houses, mixers, games, tournaments, parties, receptions, audience programs, and other events. Often there is a union representative in each group whose special business it is to encourage members to participate in all-campus functions. In such ways the strengths of separate special interest groups can be combined to produce a strong single student body with all students widening their acquaintanceships and sharing the feeling of belonging to the larger college community.

Then there is the obstacle to campus cohesion that comes from the familiar daily exodus. The prevalance of student cars and high mobility doesn't help. I would guess that at Western Campus, two out of every three students have their own cars.

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When students disappear after classes, they miss identification with the college community as a whole. They miss association both with their peers and the college staff. The college life in spirit has mounting difficulty in touching, much less reaching all in common.

As I mentioned before, Van Hise, Wilson, Leacock, Lovett and many others sought the values of campus centered fellowship, principally by creating or recreating the Oxford kind of residential college with the union as a supplement which counteracted the attractions of the town and facilitated interchange among several college residences.

At Western Campus, we can counteract this by good, no, not good, but excellent programming, to get students to return for something both enjoyable and more importantly, worthwhile.

In recent years, a rather spectacular turn of events, in who goes to college, assigns to the union, a role of creating a common life for students that educators once anticipated the residence halls mainly would fulfill. For it is the union that now largely supplies the reasons for staying on campus or returning to the campus - a congenial club atmosphere that invites lingering, movies, theater performances, active games and tournaments, parties, dances (even today), club meetings, dinners, variety shows, rehearsals, hikes, work parties, discussions, tours, lectures, music listening, discussion of common interests, a pleasant snack bar always open for conversation and refreshments.

In discussing the commutors and how the college can best play its educational role, Henry Steele Commager, Professor of American History at Amherst, wrote:

"Clearly the urban college has to make a special effort to keep the rest of the student body on the campus. It can do this by building unions, making them more than convenient places to install juke boxes, providing for games and recreation, music, drama, lectures, conferences, exhibits, all the things designed to catch the imagination of the young".

This represents a very touchy problem as every professional in the union field confronted with the daily exodus knows; but when the effort succeeds, even in part, the students' college experience is extended and enriched and the union becomes one of the principal agencies through which a sense of committment to the college and belonging to it comes about.

Another part of the ACU "role" statement reads - "The union is part of the educational program of the college."

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The accounts of unions in popular magazines indicate that they are merely playhouses, fun factories, protest centers and exist amusement only.

Well, unions are fun - fun for all - and that's O.K. We could do much worse than provide fun during the troubled times of the day when the headlines of our newspapers are seldom anything but grim. Today's main headlines are an exception - I'm sure all of us are excited about the Apollo 11 mission. We can hope and pray that when we reassemble one week from tonight, the news will still be good. Some fun between depressing headlines is a way of staying sane. And the "pursuit of happiness" is entirely legitimate - in fact a defined and guaranteed inalienable right. Apology for fun is not necessary.

Not to be overlooked is what this can mean in cultivating, as the Association's statement phrases it "enduring regard for and loyalty to the college". Many unions, urban and non-urban, were built with the avowed intention of "making better alumni, while they are students" and these institutions feel they have succeeded. In our case, at Cuyahoga Community College, we rely on the votes of the public. Who are going to be the voters in a few years? - - the students. I don't believe I need to elaborate on that bit.

But a union is not merely a place to make the time at the college pleasurable, picturesque and fun. The ultimate justification of the union is that it has something to do with and is a definite part of the educational picture - the educational pattern of what the students will take with them when they leave. As the union enterprise has unfolded many colleges and universities have perceived - dimly at first - but now more clearly than ever - that the union has something very important to do with the central purposes of education.

First, with respect to the development of the student as an individual.

The problem here as one writer has put it, is "Educational institutions have been producing grade A physicists, and grade B human beings" or a society of scientists who cannot think.

The union, as the center of social life for students, is in an especially strategic position to contribute at least a little, or perhaps a great deal to the personal social competence of a student - - to his ability to live and work congenially among other people, with confidence and with personal effectiveness.

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During the building of the Air Force Academy, Colorado Springs, Colorado, the official statement issued during the building of Arnold Hall was - "Our organized activities serve the purpose of the academy mission by (a) providing an opportunity for cadets to distinguish themselves as leaders; (b) by introducing interests that the individual cadet may maintain throughout his later career; (c) by giving the cadet a chance at practical classroom theory in areas of funding, logistics and staff organization....

"The program relies on cadet initiative, it is pointed especially toward the preparation of the future Air Force officer in his all important role of leadership."

"Emphasis throughout is placed on the social graces. Cadets are virtually required to participate in the program. Inasmuch as the Air force officer represents his country in foreign countries, or before the American public, mirroring his social and cultural background, the impression he creates is important. It is here that the social center shows its true worth, for it is in this facility that the cadets apply in a practical sense the social graces and amenities that are inherent part of the basic airmanship program."

Thus unions have had reasons to be persistently watchful for ways of assisting all students entering the union, for social orientation, personal development and self realization of latent talents and interests. Hence, we offer a program of social and cultural activities through which a student can express himself fully and find personally satisfying uses of his leisure time. Hence, the teaching on a rather wide scale of social and recreational skills to cultivate the social competence, helps a student win status in his group or any group through confidence in himself. Hence also, the encouragement of useful and acceptable patterns of group and individual behavior aids in meeting personal social problems.

Don't discount what this means to you who are students. All sorts of problems, insecurities, and confusions come to college with students, or are developed there. Mental health difficulties are not something apart from the college. Nobody in the union field as a professional, and I include myself, can state that at many times, students have come not to discuss problems - some of a most personal nature, with him. Why not to the professional assigned counsellor - well, ask a student, ask yourself.

Psychologists see special merit in student participation and the kind of social, recreational and cultural programming the union offers.

To relieve, at a crucial period, the anxieties that go with growing up, by providing a substitute for family and neighborhood which, prior to college entrance presented to young students a familiar world of security and ordered activity.

To enable students to make satisfactory adjustments to the opposite sex (on this score alone, many suffer intensely).

To give students the security that comes from a sense of "belonging".

To enable students to learn how to "put themselves across" in socially desirable ways.

To lead students to work cooperatively for the common good, rather than only themselves.

To give them a larger purpose by sharing in the purposes of the community.

To help students achieve a balanced, healthy life through rewarding recreation. (Doctor William Menninger - famous psychiatrist says - "An effective community recreation program is just as important to mental health, as sanitation is to physical health.")

Then there is the opportunity to broaden personal horizons, to shape beliefs, to choose new goals, that comes from social association with other students. You recall that half a century or more ago, Van Hise, Wilson, Leacock and many others were saying that much of what students learn they learn from each other, and from faculty through informal association outside the classroom. This isn't only an early speculation - a throwback to Oxford education - or incidental. Henry Steele Commager, one of our most respected historians of American institutions and quoted earlier, said rather recently "this may be the most important part of a college education". Many have said, in effect, that essential student attitudes, beliefs, and values are formed not by the kind of curriculum they take, not by what the teachers say in the classroom or by the teaching methods, but by the "value - climate" they are exposed to in their life with other students outside the classroom. Remember that Wilson in the light of today's findings said "the mind does not live by instruction - the real intellectual life of a body of undergraduates, if there be any, manifests itself not in the classroom, but in what they do and talk of and set before themselves as their favorite objects between classes and lectures".

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It is well known that students are learning at all hours of the day; they are becoming what they are by doing and accepting ideas and knowledge at all hours of the day. In sum, the total environment educates. Since only a small part of the students' day is spent in classes, it almost follows that every campus has a vast range of learnings - informal curriculum, sometimes called a "second curriculum" - which is of tremendous importance. These learnings, of course, can be poor, as well as good. It takes the right sort of environment to yield the right sort of experience, which in turn yields the right sort of learnings. The kinds of constructive and creative endeavors that are a sure sign of a good environment need encouragement, example, direction and facilitation. What a challenge to the perceptive imaginative union member. Think about that a moment.

The union has a unique and superlative opportunity to create an environment for creative and constructive endeavors, to bridge the gap between the classroom and student life and to enhance the quality of student leisure, because it is precisely in the area of student life and student leisure time that it operates. But if a union is really to do something about taste and intelligence in the use of free time, it has to offer the right kinds of programs, hopefully in the right kinds of facilities. This means for one thing, an emphasis on the arts, for the arts are the starting point in listing the quality of life and here I mean the arts in the broadest sense. If there are to be choices beyond juke boxes and television, students need the opportunities readily at hand which point them in the direction of the better, more rewarding uses of leisure. Some facilities to promote and house these opportunities we have at our campus, some of them we don't. I'm referring to music rooms, an art gallery, browsing library rooms, craft shop, theater, cinema, I could go on. When, besides accessible facilities students receive a hand from an enlightened staff and especially student leaders in moving towards some standards of excellence in what is done in these rooms during leisure, students rise to the occasion by the hundreds and the college suddenly finds that it has, through the presence of such a union, a new dimension in education - a vast expansion of the time area and another means by which it educates. You are those student leaders. Something else to think about.

With one of the primary functions of a college being to introduce students to the arts and to get them to try out in their daily living the cultural interests the college so painstakingly cultivates in the classroom, the more cultural opportunities placed before students the better. Presenting such opportunities in the place where students are, as in their social center, is likely to result in more interest and participation than expecting them to seek out cultural activity either elsewhere on the campus or somewhere in the city. The experience on almost every campus confirms this.

Hence, easy exposure to the arts and ideas ought to be lurking around every corner of a union or in this case, our campus building complex - good books in a browsing room, call it our lounge, good paintings in a gallery, good music, films, plays, important lectures, opportunity for free discussion of ideas. There is an old Chinese proverb that says "Whom you don't meet, you don't marry". This applies to interests and ideas too. You can't expect students to marry an interest they never have encountered in person.

With the union that arranges such exposures with intelligence, a student life of much greater richness and cultural value can be the result. There is mounting evidence that the whole pattern and tone of student interests can be substantially changed - - away from the often trivial time consuming "college activities" of an earlier era towards serious rewarding cultural pursuits - - by the presence of a union programming board that has good cultural appreciation, effective leadership and the maturity to realize the importance of this type of programming.

Aristotle, centuries ago, spoke of leisure as "the end of all labor", "the main content of a free life", and "the nurse of civilization". How people use their free time is the true measure of the civilization we have.

Never since history began have so many men had so many hours of leisure for high achievement as now, in America. The leisure we have gained truly could mean, social cultural historians agree, personal happiness and a better civilization - if we could come by quality in the use of it. Thoreau, the darling of many of our present age students said, "man must work until he earns his free papers".

But how have we used our hard-won leisure? All too much, and sad to say, in aimless amusement. Dreadful TV shows and music loud enough to injure the ears, the current hallmark. "Over the air by word and image" says August Hecksher, Director of the 20th Century Fund, "comes a flow of triviality only broken now and then by some inkling of what these marvelous inventions might bring. . . . isolated achievements in American culture cannot outweigh the triviality!" Confirmation of this from all informed observers. "No people in history," says Clinton Rossiter, Professor of American Institutions at Cornell, "has ever had to put up with so much vulgarity, bad taste and ugliness. . . . let us be honest about it; we have the wealth and the techniques to make a great culture an essential part of our lives, an inspiration to the world - and we have not even come close to the mark."

In this provactive discussion of the urgencies of an exemplary democratic way of life Rossiter goes on to say, "No great nation can be said to be worth respecting or imitating if it has not achieved a high level of culture."

This is why we need to care about the arts and why the statement in the Association of College Union's "role of the union" lays stress of providing a "cultural program".

The special role of the union - and a vital role - can be, and often is, to provide a supporting audience for the arts.

Agnes De Mille, who incidentally, has been considered many times and rejected as many times, as a Convocation speaker here at Western Campus, world figure in the field of creative dance, reminds us, "There has never been great art, without great audiences, the one depends upon the other".

But where will the great audiences come from, in this contemporary welter of triviality? "From the universities" says Miss De Mille, "Universities presently constitute our only practical hope".

The whole process of liberal arts instruction, of course, is concerned with carrying out this mission of the college. But classroom instruction, of itself, is not enough. The number reached is just too limited, the period of exposure too short, and the approach too bookish. If the college is to nurture a great audience for the arts, it must reach all students, whether enrolled in liberal arts or not.

The essential role of bringing into being the actual audience for the arts, at the same time asserting standards of excellence and taste, is a role that can be performed on the campus primarily by the union, if it chooses. And union after union is showing what can be done. More people are attending programs associated with the union sponsored theater on one campus, than attending all home football games in a championship year....on another campus, raising $50,000 for a community concert series....surprisingly large audiences for book talks....music festivals, dance festivals, art festivals and other things, springing up because the union made them spring.

The second goal of the union as part of the educational program is to strengthen our kind of society and the cause of democracy in another way - - by serving as an effective community center - which becomes a laboratory of citizenship training students for social responsibility and leadership.

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We have heard a great deal about the union as a "community center" in recent years. And rightly so. Our college has non-credit courses which are called community service courses. Maybe in a way, this could turn out to be one of them. There is probably no better way to describe in two words the increasing multitude of functions the union serves; living and dining room of the campus community; center for fellowship; force for unity; active encourager of student self-expression and self-directed activity; teacher of the arts and leisure recreation; exploring all the possibilities making study and free time cooperative factors in education; social and cultural heart of the campus.

But above all, a union is a priceless tool for shaping an authentic community of teachers and students of the kind which helps prepare students who contribute intelligently and positively to the welfare of each other and of society.

In 1949, a study committee of the Ford Foundation concluded that "Man's most crucial problems are social rather than physical - those which arouse man's relation to man, in the intricate relationships between human beings and social organizations. Here is the realm where the greatest problems exist, where the least progress is being made, and where the greatest threat to democracy and human welfare lies".

Thus, the main task of all of us now, in broadest terms, I believe we do or can agree, is to achieve a better world, in which men can live and work together peacefully and fruitfully.

This achievement is an individual task and a world task. But above all, it is a community task. President Dodd of Princeton has said, "Unless local government and community civic activities of a non-governmental nature are continued in full vigor, democracy in any actual sense of the term will vanish before we know it has gone".

But so often in this century the community, including the college community has been impotent to do what it can do because the community itself has been shattered. A true community exists only when there is a common feeling among its members, and the common feeling is borne out of social give and take, out of face-to-face relationships.

Industrialization has brought about large populations together, but deprived people of the communal and creative life which human beings need. The dispersive influence of the automobile, the telephone, the radio, airplane, television - - wonderful as they are - - have all hastened the disintegration of community life.

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Existing in a kind of artificial solitude, the individual too often has become separated from responsibilities for the general welfare and left untouched by community purpose. Now when they are most needed, unity and direction, common feeling and power for good among people are gone.

The college, when it does not take decisive steps suffers the same fragmentation. Each special interest group or fraternity or sorority or other group which is self-centered, either by definition, choice, or lack of opportunity to be otherwise functions by itself. Many students, not members of any group, go their way alone. Sheer numbers and the transiency of the college population have further conspired to keep students strangers to each other and to the faculty.

If a college or any other community is to dedicate itself to the building of a better world, it must first of all become again a true community, one that itself is strong and good, capable of satisfying human wants. As a starting point, it needs to be sure there is a focus and a sheltering home for its community life - in short, a community center - a center which fosters democratic social intercourse, discussion leading to common action on a problem, the joys of play and creative activity, friendships, understanding of others, a sense of community, unselfish service things I hope we all have hopes for.

Such a center presents a matchless opportunity in the great task remaining - to affirm an ideal of understanding and a gracious, fruitful way of living together.

Once there is such a center, and I don't necessarily mean a building, although it would be a great help, a favorable climate for social interchange and self-directed activity, then people can and do participate personally and responsibly in the conduct of their common affairs. When he was President, Dwight Eisenhower, said "The first function of our educational system is education for citizenship".

The late President Kennedy's possibly most quoted statement was, ".... ask not what your country can do for you, but what you can do for your country". Wouldn't a good place to start be positive, purposeful action in the Tri-C Western College Union?

Others speak with even greater urgency in these times when making democracy work well, and making it cherished here and throughout the world, has become a matter of surpassing necessity.

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The Reed report to the Citizenship Clearing House says, "If the colleges do not succeed in training students for participation in public affairs, it may make little difference what else they do".

Whatever may have appealed to us in the union program before, there is now so much at stake if we are to have the kind of world we want that no effort of a college agency can be spared. The union is included in the job of producing active, effective citizens - students who want to use and know how to use their college training, not for themselves alone, but for the common welfare.

Good citizens are not made merely by reading about citizenship in courses, still less by catalogue statements of college purposes, or hopeful exortations at commencement time. Good citizens are made by the experience of citizenship.

On the campus, there is perhaps no better place for this experience than in the union. The campus is the counterpart of the civic, political and social life of the thousands of communities into which students will move after graduation. In the college, the lessons of citizenship, many believe, are often best learned where students work and play together with a need to discuss freely and act responsively to solve as members of the student community their own group problems. There are encouraging signs and if the student learns in his out-of-class life, the habit of volunteering to act in terms of what is best for the group, if he learns how to help make his campus community good, even though it is a special kind and he is here only a while, he may obtain the skill and motivation that will help him to do it again in another time and another place. In other words, program for everybody. Don't program just for yourselves.

One of the present dangers to our democracy and to our central principals of self-government is that talent is in short supply and apathy is in oversupply. It is rather alarming that only a small fraction of our college graduates - those from whom we expect the most - have been sustaining the burden of public leadership, either at the top or the bottom of the ladder of civic affairs. The benefits of education have been sought and used for personal and private profit to the neglect of public and social service. This is tragically true - current studies to student activities show that their goals in life are couched almost entirely in terms of self-reference; vocational preparation and personal social acceptability head the rewards the students seek from their higher education. In a recent survey only 3% give top priority to being active in national affairs or being useful as a citizen. Only 17% expect participation in the affairs of their community will be even one of the three activities giving them the most satisfaction in life. And only 12% expect activity directed toward national or international betterment, will be among their three most satisying activities.

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I am sure that you students in this room tonight will be among that 3% who give top priority to being active in the business of being useful citizens. You are demonstrating it by the very fact that you are here.

We simply can't afford any longer to have it the way it is. Not when the basic purpose of higher education as set forth by the American Council on Education and affirmed in almost every college catalog is "to provide opportunity for each individual to discharge the personal and social responsibilities of life", or words to that effect and when the common transcending purpose of us all is making democracy work, so that it survives and so that it excels in men's minds everywhere.

As John Gardner, when he was president of the Carnegie Corporation, said in describing the main tasks confronting this country, "We agree on our more important aims, we know what the problems are. So what is lacking? The answer is simple, we lack leadership on the part of our leaders and commitment on the part of every American.....In a democracy leaders must lead.....The survival of the idea for which this nation stands is not inevitable. It may survive if enough Americans care enough".

And it is in our colleges, that are produced, or can be produced, the leaders that we need.

There then is our ultimate mission. As it was the original central mission at Oxford and Cambridge, to muster as best we can all the unparalleled resources of the union for influencing students to become the leaders who care enough.

Such is the goal of the college union, as currently advanced by the consensus of members of the Association of College Unions International and the ramifications of the opportunity as I discern them. Which of these, or combinations of these you elect to emphasize in your part at Tri-C West will largely determine the character of your union - our union and its value.

They do not include nor contradict each other. All are interrelated. It will be best, I would say, if you can pursue so far as the facilities and capabilities of the campus permit - all of them. But if you have to select, select those purposes that matter most. Don't risk being content with just fun and games, valuable though they may be. Consider how the union can become a positive force for good in the life of our campus and in our society as a whole. If I were to have to choose where the main emphasis of our union should like, I would say:

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1. Associate the union firmly with the purposes of education, because of what this will do to validate the union in achieving goals the administration also seeks and to help it succeed in all its endeavors. As president Hancher, the University of Iowa said in 1954, way back then - "if the union does not justify itself as an educational enterprise, we have made a major error in our thinking."

2. Find the ways, modest though they may be, to make a contribution to national and international well being for if our nation and its values and a measure of international understanding and amnity do not prevail, it may indeed make little difference what else we do. Search for and find some lasting value in every program you consider. If a lasting value cannot be found, then ask "Do we really want to do it?"

How to go about giving effect to these multiple union purposes by way of the use of facilities, the prosaic day-to-day administration, program planning, organization of student and staff effort is what we will be concerned with during this course.

I hope that together we can light up some useful purposes and methods of action.

ACKNOWLEDGEMENT

The chief source of information for this paper is the research and publications of Mr. Porter Butts, former Director of the Wisconsin Memorial Union, Madison, Wisconsin, also Editor of Publications of the Association of College Unions-International.

Much of Mr. Butt's work is copyrighted, and has been used in this paper with permission granted by Mr. Butts.

I acknowledge and am most grateful for the cooperation extended.

Walter B. Evans

COLLEGE UNION 101

PHILOSOPHY AND RATIONALE

presented by
Roger L. Rodzen

In thinking through how best to discuss with you the philosophy and rationale used for a college union, I found myself beset with frustration and a sense of confusion that must surely be a part of all of us who work and learn in the college/university setting. To presume that any singly stated philosophy has common acceptance by all associated with college unions and/or colleges is, at best, optimistic; though there have been elements of a commonly accepted philosophy of the role of a college union on four-year campuses, the relevancy of that role to a community-college campus may not be so apparent.

Clearly one of the more difficult challenges confronting the college union field today, is that of developing a rationale for the college union philosophy. How best to establish a system of principles for guidance in practical affairs of any college union?

The dictionaries generally define the word union as "things or persons being united for a common purpose". The dictionary further suggests that the word union may mean to find unity in diversity. Certainly the average operating college union today is a study in diversity; although the sense of unity is less obvious in some instances.

As a matter of reference let us look for a moment at the existing role statement cf the Association of College Unions - International.

"The union is the community center of the college, for all members of the college family - students, faculty, administration, alumni and guests. It is not just a building. It is also an organization and a program. Together they represent a well considered plan for the community life of the college.

"As the 'living room' or the 'hearthstone' of the college, the union provided for the services, conveniences, and amenities the members of the college family need in their daily life on the campus and for getting to know and understand one another through informal association outside the classroom.

"The union is part of the educational program of the college. As the center of college community life, it serves as a laboratory of citizenship, training students in social responsibility and for leadership in our democracy. Through its various boards, committees, and staff, it provides a cultural, social, and recreational program, aiming to make free time activity a cooperative factor with study in education. In all its processes it encourages self-directed activity, giving maximum opportunity for self-realization and for growth in individual social competency and group effectiveness. Its goal is the development of persons as well as intellects.

"The union serves as a unifying force in the life of the college, cultivating enduring regard for and loyalty to the college."

Currently, ACU-I is examining this role statement in light of new and changing conditions on campuses in this and other countries. Certainly the time seems right, if not in fact overdue, for college unions to examine not only their formidable problems, but their magnificent opportunities. In the establishment of a college union on this campus, it is probably true that you, too, need a pause of some duration to reflect on the role the college union can play in the lives of 3,000 students. Surely there is a need on the part of both students and faculty to find that common denominator that will play a major role in the development of the goals of the college and the individual.

How do we get the philosophy of any given union? In this case, as it pertains to a community-college setting, it has its own place within higher education. Certainly it is not for me to establish the philosophy for your college union, but it does behoove me to at least suggest to you some of the concepts which underlie my thinking in terms of "why a college union" in this day and age.

The union first and foremost, in my mind, is a dynamic educational forum which encourages the interaction of diverse people, ideas and values. In its critical form it can provide ideas, services, convenience, and a short term home-away-from-home while on the college campus. The union, with a proper mixture of staff and students, can often times be that out of class catalyst which turns the mind and body into a well-rounded, educated human being.

I have found it interesting to observe that the primary environment for the student is, in fact, other students. They have more contact with oen another, they frequently set the pace for one another, and, to some degree, they do much of the teaching within a college setting. Any institution will provide faculty, facilities and on occasion stimulation; reasonable guidance, and hopefully a sense of standards to be emulated, but the students final molding, if you will, will come from that social setting in which he finds compatability, warmth, and a free exchange of ideas. It is my hope that this kind of environment can be created within the college union.

To comment on students and staff planning together and not react to the cries "student power" would be inappropriate, considering the subject of our discussion - college unions. I can think of few organizations that have provided more opportunities for student power, in its positive context, than the college union. How clear it has been over the years that students play a major role in providing for a program of out of class education that is so necessary to a student's growth. Unions have long been in the forefront of providing educational platforms so that students can be self-governing on boards and committees. Not only self-governing from the standpoint of students planning a dance, but planning and coordinating programs that are educational and significant to the community at large.

It seems to me the present demand for student power is not necessarily whether students should be given the right to say something about what happens to them. The question is, whether it would be educationally desirable to create specific arrangements that would permit students to participate more formally and visibly in the making of educational decisions. As a general proposition, and considering the experience of most union governing boards around the country, I find this to be a direction in which change could profitably proceed.

You'll find as you browse through the role of the Association of College Unions-International that the word laboratory is frequently used - as are the terms 'community center', 'living room', 'training', etc. Let me try and pose some of the questions that may be appropos to your own situation as you attempt to further develop a rationale for your college union. As a basic proposition it seems that the injection of stimulation rather than simple encouragement is important to the development of any single philosophy. From that viewpoint, think through, if you will, how college unions have faced three very blank spots in mankind's map of knowledge. Space, the oceans, and man. From a curricular viewpoint these are most certainly the keys to man's ability to live with himself, but also these three things lead down the pathway to man's extension of himself. Certainly an ever increasing problem (but yet a most significant opportunity) in my mind, deals with human stress. Any attempt at philosophical development should include an understanding of social change and societal direction, which will permit such programming opportunities to be realized. Laboratory work to the incoming freshman in the form of participation in the union program may well be the most appropriate place for liberal education. After twelve years in the lecture hall (and no comments about that at this point), why not a little lab work? It would seem that the union is the proper place for the student to find out for himself, his relative effectiveness and identify the gaps in his educational experience to date. With students and staff working together, the union can provide this necessary experience so that each student can assess his own political, social, and aesthetic growth.

Overall, if unions are to survive evaluation, then they must find terms that will let them become vehicles for opportunity, and to further reflect a commitment by the college, more importantly, to encourage development of of personal values. Unions must commit themselves to providing programs and conditions which develop as fully as possible maximum involvement, (whether it be spectator or participant). Clearly recognizing the wide diversity of personal interests and widely varying time spans of interest, why shouldn't the union of any college campus constantly be challenged with providing the testing grounds for contemporary thought and action? No institution, whether it be two-year, or four-year, can be without this kind of acreage.

How frustrating it is today to watch faculty distrust the administration, dislike the alumni, and in some cases not particularly understand the students. Students are unsure of the administration, distrustful of the faculty and totally unaware of the alumni. The union, on some campuses, is caught up in the distrust - the seemingly desperate need on the part of some students and faculty, to question the integrity of all those with whom they associate. Closely held liaisons between students and staff developed over the years seen suddenly turning into distrust with, concurrently, everyone running around wildly crying for more open and honest communication, while not taking the time to listen for just that.

With respect to administrative and student governmental involvement on most college campuses, I am convinced that the union, although perhaps not in some of its past forms, is the best single hope to recapture a sense of community, the best place on a college campus to get things done; not debate who should do it.

No discourse on any philosophy can be complete without an attempt to channelize you into grasping the opportunity to cast your own future into a mold that in fact you yourself fashion with your own interests, curiosity, and probable needs to solve a bumper crop of problems. From what I understand from Walt and Jim, you probably have just that - a bumper crop of problems. The college union from its inception as a debating society, through the service station phase, and on to its current point as a platform of living experiences, has a golden opportunity to instill a sense of visionary planning with an infusion of pragmatic Yankee business sense to all those who participate in what might be called education via osmosis.

If unions are to be valid and meaningful participants in the life of the community college then there must be involved those who are committed to the task of out of class experiences; those who are committed to the need for services that fit into an educational experience; those who would grapple with the functions of our society today; last but not least, those who would make educational partners of all agencies within the college.

I challenge you to gather in this task, seize the problems of today, and take a long stride into the future.

College Union 101
July 23, 1969
Roger L. Rodzen

Editor's Note:

The following remarks were made "off the cuff" by Mr. Rodzen. The editing has been minimal. What has been deleted was only done to insure clarity, add punctuation, paragraphing and the like.

As in all conversations, there are some sentence fragments. For the most part they have been left as such, the feeling being that the information is still there, and may be more meaningful in its original form.

Editor

COMMENTS BY MR. RODZEN FOLLOWING FORMAL PRESENTATION

This, in essence, is my feeling about, at least from a formal viewpoint, what in general a college union should or might be. The practical aspects of what a union is, I think, are going to be dealt with in future sessions. But how best to get a hold of a philosophy for your own institution and your own campus that you can live with, that you can accept and, more importantly, that you can interpret. So many roles are confused by people who have written some very wonderful language, but frankly, have no idea why they're involved with any union, whether they be staff or student. I reflect on a paper that I did about a year ago, I suppose, perhaps longer, on the "Role of the College Union - Illumination or Consolation" and I crossed out the word "role" and inserted the word "goal" and to this very day, I am not sure which is correct. Are you looking for a role to establish what you have committed yourself to doing, or are you in fact trying to develop some kind of statement that would give you a goal to shoot for.

Not long ago, I was involved with a number of people in the State of California with the construction of some eighteen college unions (buildings) and as is typically in California, everything had to go up at once and everything had to go up exactly alike and California has not had any college unions in the past. There has been one at Berkley, but to be sure, not in the context in which I refer to a college union. Stanford, of course, has had a union for a number of years, but it is a private university, thus, the state of California, neither in the state college system nor in the university system has had a union of any kind.

This was quite a task to find a way to get a system that had not had unions in any form, to not only build a facility on eighteen separate campuses for the one system, but in fact to find a philosophy that would permit the educational mission of the union itself to be placed in front of the physical facility from a planning viewpoint. This was indeed a difficult task and to be sure is not yet finished. It will go on for a number of years.

I would like for just a moment to read the statement of philosophy that the state of California developed for college unions. In my mind, it's a bit wordy, but I think there are some particular words. I think there is some verbiage in here which may be apropos to the kind of problems we're facing in colleges and universities today.

> "The College Union integrates the objectives of education held by the California state colleges, by providing opportunities for intellectual and social growth, for development of personal values and for interaction through which life gains meaning and significance. The union is, therefore, an educational concept expressed through programs conceived by and for students and other members of the college family. The union is the community center of a college which encourages the interaction of diverse people, ideas and values. As a facility it provides to the campus community, services, conveniences and amenities which broaden and enrich the lives of all its members. In its unique way, the union encourages the development of individual potential by providing an opportunity for the freedom of choice which requires, through individual proliferation, assessment and illumination of the alternative an acknowledgment of the responsibility involved in this privilege."

Now this was a statement which as is typically the case - about thirteen people sat around the table for fourteen months trying to develop - and if that isn't enough to put you in the funny farm, I don't know what is, but nevertheless, that's what they did - I say they - I mean we - I was involved, I assure you. But it gives you at least some sense of how, in my mind, to go about developing a basis on which to say to yourself - why in blazes am I involved in the college union -- what in the world can I say to a person who has never heard of the words "College Union" that will make him believe that this is the kind of activity in which he or she should participate?

Over the years I have spent far too many hours in airplanes, hotels and otherwise attempting to explain to someone what form of labor union is a college union, in fact, I have given up. But, nevertheless, on occasions I get challenged and take a shot at it again and sometimes it doesn't work too well, I fear. But let me assure you that in the context of the campus community which is where we spend most of our time, there is a real need to insure that you have a good feeling for the words you use, that you have a good feeling for why you are involved, that you have a good feeling for why you are involved with either a college union, a club, student government, or whatever you may be involved with.

There are a number of individual reasons why anyone gets involved with any form of activity obviously. But I think it's most necessary where unions are concerned, to have people that are committed to the task of taking a building, sometimes a shed, sometimes a magnificent facility and turning it into an environment for people. A comment that I have made to architects over the years goes something like this - it may well be corny - but nevertheless, I happen to believe it -- "Let's build a building that's efficient, let's build a building that's attractive, let's make it a kind of building that people can use, but I don't want to have to walk into the door and spend the first twenty minutes admiring the building, because if we have to admire the building first, we fail in building a college union. And, I can point out, unfortunately, too many instances across the country where just this has occurred. We have built beautiful architectural structures, but we too often forget that the building is built for people - built for people to use - built for people to live in - it was built to, in fact, create a proper environment for the acceptance and the sponsorship of programming.

One of the things in college union work, I think that is most satisfying to me and I know to many others, is the opportunity to present programs that in fact at times may be controversial - controversial to the degree that there are many external organizational sources and people that get involved in programs that you do sponsor, but in fact, the satisfaction comes from knowing, hopefully, that you have presented programs that are educational, that are significant. There are people that are interested in the kinds of programs that you do present.

I am reminded of a program that (I try not to do this, but let me speak to it for a moment if you will indulge) - a program that the University of Wisconsin sponsored last February and the results of it was some 2,000 National Guard troops being on our campus in a very short period of time. Wisconsin Union sponsored a week-long program dealing with the black race in all ways, shapes and forms, we thought, and we have been, within recent

months, called to the Legislature to defend our actions. We have been accused of fomenting a Midwest insurrection -- we have been accused of being the Midwest Drug Distribution Center -- we have been threatened to closing the building -- firing the staff -- eliminating the students, by what fashion, I have no idea. This has made for a most exciting Spring, and let me suggest to you that in opposition to something that we used to do over the years was to go down to the Legislature every Spring and talk to the president of WCTU in response to the beer that we have been serving in the union since 1933.

We now have other things to deal with the Legislature about. So the reason I point this up, is that the people on our staff and the students that are in the Wisconsin Union have felt that, we in fact, at that point in time, were probably avoiding some problems that might have occurred better than a month earlier by presenting a program that to be sure was one-sided, was controversial, was problematical, but there was great satisfaction in knowing that at least somewhere there was a program saying something that no one else had yet said either on that campus or in that community.

From a Community College viewpoint, let me suggest to you, that this probably is more appropriate even than within a four year university. Your commitment is to the community -- the community's commitment is to you. Your involvement, in my mind, and if I am stepping on toes, I apologize, but nevertheless, this is my feeling, your involvement should, to some degree, be with the community at large. Are you aware of programming that in fact can be provided for the general community -- are you in fact aware of combined programs that can be sponsored between the college and the community at large? What kind of things are you talking about in this regard? It seems to me that quite clearly to repeat once again -- a community college has that kind of obligation. Why shouldn't the college union group be in the forefront in this kind of programming.

Well, let me get off that subject for a few minutes. I want to suggest that any of you who may have any potshots to take at me - this might be a good time to do it and if you haven't got any to take at me, then Walt Evans can take a few at me, which he is usually very good at doing.

Editor's Note #2

This transcript of the discussion was edited very little, and then only for clarity. An attempt was made to indicate by name the person who asked each question. If an error was made, I apologize.

Editor

Question: When and at what time can a community college union set aside for programs? (Tony Kosoglov)

Answer:

That's a specific question. I'll try to answer it specifically, but generally as well. In terms of what time to sponsor any given program, I would suggest this to you. At one time it may have been true that most four-year institutions had a large number of in-resident students, but more and more you will find this is not the case -- more and more four-year institutions are quite clearly wrapped up in parking problems, commutor problems -- the University of Wisconsin, for example, is considered to be an in-resident campus. I assure you that we have far more commutor students than you would ever imagine on that campus and we only have about 11,000 out of over 34,000 resident students currently. The vast majority of our students live off-campus and either drive or walk. This is true of the University of Minnesota, it is true of a number of institutions, it is true at far too many four-year institutions currently.

We and you face exactly the same problems in terms of time. The institutions with which I am familiar certainly have been going through both the timing and calendar problems for at least the last five to six years. To my knowledge, no one has come up with a good concrete way to do it. Let me give you one specific. The University of California Medical Center in San Francisco has only a commuter population. They do programming from roughly , quite literally by definition, from 11:45 in the morning through 9:00 at night. How do they get them back at night? I'll tell you how - they provide programs that are worthwhile coming back for. There is no other way. If you think there is, you are sadly mistaken. There is no other way. Quality is the only way. That's my answer to you. You may not like it, but that's it. Any other comments?

Question: Does the Role statement of the ACU apply to both the four and two-year colleges? (Jim Schneider)

Answer:

Generally yes. I'll come at you a little bit from left field on it because it, because I was just informed that I have been appointed as a chairman to review this role for the Association and I can think of about 2500 people who are going to slit my throat next year in Houston if we don't do the proper job......but let me say this, yes, I think it is a fairly good statement for both the four-year and two-year. I think the only real basic definitions when you think through what the role really says is "time." There are two or three years involved here, there are four and five (on occasion) involved in a four-year institution. I don't think that has a bloody thing to do with quality of programming. I don't think it has a doggone thing to do with creativity, I don't think it has a thing to do with whether or not you can use what's above your neck. So I say to you, yes, I think there is a great deal of similarity possible between using that approach, perhaps not in its current form, but in terms of its basic validity, yes, I think there is a great similarity.

Why (do you ask)? Is it the case you feel this is not true?

Answer: (Jim Schneider)

A student challenged me on this at a meeting. I defended the "Role" statement. Your answer gives me the assurance I hoped for.

Question: How does a person go about developing a philosophy? (Jim Schneider)

Answer:

This is a difficult thing to do with because I am sure you are really going to have a difficult time coming up with a feeling for what you want the philosophy of the college union to be. A rationale, as you know, is basically a statement of reasons why. This is your reason for existence, if you will. I feel that a philosophy of any kind, particularly in the college union field should be just that. This is why we exist. We want to do this because we want to program because -- we want to program in the following ways.... I don't think it is at all easy to develop a philosophy that everyone agrees with. I found myself in quite a semantic battle with a young lady from Long Beach State about two years ago because she violently objected to the terms, "training" and "citizenship." She could not tolerate either of its terms in relationship to what she viewed the college union as being. She viewed the training concept as one of orientation, indoctrination, left clearly no room for expansion of her mind, left no room whatever to look at new fields of endeavor, so training to her was a very very bad word and she never did get over this, to my knowledge. She may well be over it now, but I am sure she wasn't at that time.

Another word that you get hung up on in the role statement in particular, may I point out, is 'laboratory.' I happen to like it. I think it's a good approach.

I am not sure I like it in the context in which the existing role uses it. I happen to like it in the way I use it, oddly enough, but that's beside the point also. I do think the union can be a lab. I think it can be the kind of thing in which you do get experience. I think it is the kind of thing in which you do find a way to deal with other people. You all know the problems we have today for the most part are clearly not economic in the long run. They are human values, they are human relationships. These are the problems we are dealing with. I honestly can't think after all these years in the union field what better place you can get the kind of personal relationships than you can get through college union experience. In the right setting, and it takes the right staff and it takes the right people, it takes the college or university administration to recognize the desire on the part of those people involved with the union to do the right thing where unions are concerned. Nothing is more killing than an administration or a faculty that doesn't give a tinker's hoot about what a union is, let alone, where it is, or why it is. I think if there is one mission that students and staff have in any setting, whether it be Community College, or otherwise, and that is to make a positive step forward to getting administration and faculty to understand, perhaps not what a union really is at this point of time, but what it can be.

Now, how to do this. I'll tell you what you do. The first thing you do is start making appointments with people and go talk to them and don't let them buffalo you. You can make a pest out of yourself, there is no question about that, but I guarantee you in the long run you are going to get results, particularly if you can find some key faculty people that you can sit down and talk with informally. If you can get some bull sessions going with key faculty people, they may well have a real interest in people, they may not have a real interest in administration and, in fact, they may not have an interest in the college at that moment. They do have a real interest frequently in their own discipline and do have an interest frequently in other people. Get these people involved. Let them know what your story is. No one can ever find out what is going on unless you read the scorecard. Well - give them a scorecard. Let them know why. Let them know who you are and let them know what you want to do.

Maybe then, at this point, you will be on your way to developing some kind of philosophy that will give your faculty, will give your administration some insight as to what you want this union to be. I cannot conceive of any other real way of having effectiveness within the college union program other than getting the institution to recognize the need for it in the first place. All too often in many community college campuses, we find "unions" going up with only one thing occurring and that's the provision for food services. One of the things that we feel very strongly about at Wisconsin, frankly, is the somewhat unique combination of food services and program that we have lived with over the years. Expensive to be sure, but, nevertheless, educationally relevant -- quite clearly so. We look at our dining operations as just that, dining -- not feeding, anybody can feed. Few people can provide an environment in which a college student can dine the way he wants to. But, again, I can only reiterate that a good sound approach to faculty and administration with your own good thinking about what you want the union to be has got to be the way to come up with a good union eventually. Philosophy is not going to be created overnight. I really, even though I participated in this myself, I am still not convinced that you can sit down over a minimal period of time and write and/or create a philosophy that is going to have any longevity to it at all.

The Association of College Unions' role statement, has lasted now for approximately thirteen years. About a year ago the first shots were taken at it, after twelve years, and apparently enough shots were taken at it so that I am going to have to do that little job that I mentioned to you a few minutes ago. I don't relish that job, but I think it is necessary. I think it is something that we all ought to do.

I think one of the cardinal sins at most union boards across the country very similarly is that they don't evaluate themselves. They find themselves in a position on an annual basis after a few years of operation of presenting file cabinet programs. How simple it is to get a file out and pass it on to the incoming chairman and say -- here are the things you do for the following nine months. Well, again, that's great, but it doesn't really do much except for perhaps those people who come to your program. It seems to me that one of the things you simply have got to live with is getting to programming through creativity wherever possible. I don't care how it comes, where it comes (from), creativity in programming is the only way to fly. The kinds of things that you do on a daily basis may not appear on the surface to be terribly creative at all, but somewhere along the line that spark is going to hit and you are going to get a program that is meaningful, significant, contributory, and frankly, fun. I think it is important to think in those terms. Well, so much for that discourse. Your question launched me. I'm sorry, Jim. Any other comments, snide remarks, potshots, whatever ...... ?

Question: You talked about creativity in programming. What do you do when you are told that you must plan two separate programs -- one for blacks and one for whites? (Tony Kosoglov)

Answer:

Boy, you're loaded tonight, aren't you. I'll avoid your question, too. I won't avoid it entirely. I think, again, I'll repeat this -- that I do understand that the specific elements of programming are going to be dealt with sometime in the next couple of weeks, but I will comment to it from this viewpoint. It seems to me that that kind of problem is most assuredly becoming a very common problem these days. I think some of us would view that as an opportunity for a program, not necessarily a dance, not necessarily an art show, but I think we would view it as an opportunity for programming that might well turn into a forum program, over a reasonably long period of time and I don't mean discussion to kill off very strong feelings on either side, but I think getting at the problem of why this is desired, why these kinds of things must be separated is a far more important problem than the physical act of sponsoring a dance or sponsoring an art show. That's my answer and in the context of your situation, I know you are not going to run back downtown and "boom, that's it," but I think as a general direction, as a general concept, that's my feeling on the subject. Prepare for sleepless nights, my friend, if you do that (program separately for racial groups).

Question: What is your feeling about a combined Student Union and Student Government? (Jeff Quedenfeld)

Answer:

Nothing like a small war to keep things moving, I would say. I'll get at the specific. That's another shotgun question. In my experience -- and I simply will not relate it from any other viewpoint, -- most combined union-student government programs have been roaring failures. And I find this to be true because it appears that the combining of the kind of program, the kind of environment, the kind of relationships that the union philosophy says should be established don't find a good home in the political realm and, though there are instances where this has occurred, I think by definition around the country you will find that they have never been resolved. Wisconsin, at one time, had both student government and union combined. It failed miserably and probably never will go back to that system. Utah State had a combined system and it simply never has worked. I think though, on the other hand, that you must understand that any system probably can be workable if those people involved can find a common meeting in terms of what they want to do, but the specific answer to your question, from my viewpoint, is within my opening reply to you. I have never felt those two conditions compatible in general. This does not mean that it is totally wrong, but compatibility, I must repeat, is important in my mind, in a college union environment

Question: Can the Union fulfill its role without a building? (Donna Miller)

Answer:

Yes . . . . -- yes, very much so. Some of the work that some of us do on occasion we find ourselves confronting groups of students and faculty without giving time (for a full answer). So, frequently this question will come up and it has to be answered this way -- A building is very much a help, it is very much a physical environment from which to do certain things. But most clearly about the only improvement in your programs that you are going to get with a building is, in fact, the niceties of the setting. You are not going to see a great deal of improved creativity in getting a new building in which to put it. Unfortunately, that doesn't work. It might make them look prettier, but you won't get any more creativity out of the program and the program is why (there is) a union.

Question: How do you resolve the problems associated with Student Government and College Union - one or the other - attempting to be the controlling body over the other? (Joan Venable)

Answer: How to resolve it. Quite obviously, if I could do that, I'd bottle it and sell it and retire tomorrow morning, but I think that the resolving of that problem is much like any other difficult problem. I think I commented a moment or two ago you have got to find a common ground on which to disagree. In this case, I think you have to find people that will admit they are in fact involved with activity for the following reasons. . . . . You are involved with the union for a set of reasons. It goes back to the whole philosophical concept of "why" a union. If there weren't other reasons for your being involved (with the Union), why aren't you involved with Student Government?

Two different kinds of students frequently find themselves in two different activities -- union programming and student government. It very seldom fails. You will seldom find those people who have that very clear combined interest in both student government and the union, particularly once either group finds out what they really want out of their college experience. I don't think it's a metter of how you resolve it, I think it's a matter of the individuals involved to identify their own needs in terms of why they are in the institution. More particularly of why they are involved in out-of-class activities. That is not a resolvement, but it's a direction. Coffee time .....

I brought with me a few pamphlets which we call "College Union - Fifty Facts" that I'll leave here for you to pick up. If you would like to look at them now for just a few moments, I'll pass out what I have and perhaps you can share them for at least this evening, but they do give you in pamphlet form, I think, a synopsis of what college unions are in the minds of some of us at least. Would you mind passing these out for me? I've only got perhaps a dozen, but I think they might be of some use to you and those of you who can get away with them can go ahead and keep them, of course. As Walt has indicated, he wants to give you a chance to take further potshots at me and if ...you have any comments or continuations of some of the things you might have heard earlier or I might have said for that matter. If you want to get back into that, I am more than willing to do so. If you have further specifics that you want to comment to we can deal with those. If you would like me to develop a particular thing that I may have said earlier, I would be pleased to try and do that also. I'm ready for openers. There's no Bingo left -- there are no prizes -- so we have got to start something .....

Question: If these (Fifty Facts) pamphlets are any good (Kosglov)

Answer: You're the original optimist aren't you?

Question: If they are, can we get ahold of them to pass out to the Union?

Answer:

They are available for a slight fee. I can give you all of the ones I have here tonight, obviously free, but they are available for a small charge

......I really don't recall what we are charging for them, but I think 10¢ a piece.

Question: If we want to get ahold of these, do we just write to the Association of College Unions?

Answer:

Yes, I don't recall what address is on there, but we now have a national office at Stanford University and Walt can get the specific address for you so that you can write for them if you wish.

Question: Being a college union rather than a student union, we're supposed to operate along with the faculty and administration and students. Now, how do you get the kind of programming that will get our faculty to be interested in our union and participate with us so that they will actually work with us as well as take the benefits? (Jan Rogers)

Answer:

Another one of these "how to" sessions again. Let me go back briefly to a comment I made earlier on that subject. The faculty, in general, on any campus, are interested usually in their own discipline. Getting them to do anything else, with rare exception, and I don't mean this unkindly or critically, I mean it only as a self-evident truth, is very very difficult. The average faculty member is, in fact, interested in his own discipline, generally. Drawing him out into another situation is frequently a very difficult task and I think I should repeat to you that which I said to you earlier -- talk to key faculty, -- faculty that you know, draw some interest in some of the things that you may be doing. Surely all of you know faculty who have much more interests going for them than just that that they do in the classroom. For openers, you have got to start somewhere, so why not pick faculty people who appear to be interested in something else other than their own disciplines. I think the personal relationship aspect again has a great deal to do with it. Faculty members, for example, don't like to have their time taken by things that are not of some immediacy in most cases, particularly when they are teaching a reasonably heavy load. And you may well want to establish some kind of relationship that puts a faculty member on each one of your committees, a faculty member on your board, some kind of relationship that, permits a faculty member to participate in a given program as an adviser so that he can be told how much time it is going to take to do thus and so.

I think you can get at the faculty in a varied number of ways. I don't think you can do it by simply going to administration, by going to faculty generally and saying "Will you help, and if you are interested in helping, please send in a postcard." This isn't going to work. Let's face it. But, I do think getting to a few key faculty people that do have interests other than that which they do in the classroom is a good start. I think you will be surprised to see how many of them would respond to a good pitch, but it's got to be a good one. You have got to be convinced of that yourself.

Question: Would you say that it would be good to get in contact with all faculty through a letter or memo, interoffice memo, explaining to them your principles and then asking them, say at the faculty senate? (Kosoglov)

Answer:

Yes, I think it would be a very good idea and I can't imagine a better place to start. It seems to me that some contact is better than no contact in any given circumstance. Obviously, I think the answer is obvious -- what happens after that memo means you wearing out some shoe leather getting the faculty to know of your interests, that you really want them to know what you have to offer. Nothing is more killing than going up to a faculty member and saying --"Will you be adviser to our committee" and he says --"What do I have to do?" and you say -- "you have to come to meetings once a week and we sponsor the following six programs" and his response -- "Oh, I'll let you know." Its got to be more than that. (Roger)

Question: In talking about pitches to the faculty, how about pitches to the students? If you would approach a student and say, "I am a member of the college union - we are social, cultural, educational, and recreational (I'm not knocking now). The theme seems to be today weird names - psychedelics, down under. This seems to be the way students think but how can you convince the faculty and students ????? (Quedenfeld)

(Tape unclear on this question)

Answer:

The first thing you have to do is tell them about it. Let them know that you do have something going on, let them know that if you don't have anything going on, why don't they come in and plan it themselves. What would they like to do? You can't use the fact of not being exposed to any given experience the reason for not participating in it. How are you going to get any experience without getting involved in it so I think you have got to tell them what is available. If you haven't got any programs, maybe you can encourage people to come in and help you plan those programs. I don't think it is going to be done overnight, obviously, but I think you have got to have the ability at least, more importantly the willingness, and help you plan programs. Maybe you don't know what the interests of your campus are but let's find them. Why don't you admit and get people to come in and tell you what interests they have. Then, at least you will be somewhere rather than nowhere. Tell them what is going on. Let them know what is available. Exposure/experience is still the very best teacher.

Question: ? ? ? ? ? ?

Answer:

A parallel in New York city which is appropo to your situation and that is the Loeb Student Center in Washington Square, right in the middle of the (Greenwich) village, and they run quite a program. 100% commuters. New York's a pretty lively town and they have got some of the same problems that Cleveland has or any other major city. It's taken them about eleven years to get to the point where their program is really meaningful to their campus and they wouldn't be without Loeb Center on a bet, but its taken them that long, but again I repeat that which I said earlier, the quality of the programs will bring back people eventually. It isn't going to happen overnight. I wish it would. It would be a lot of fun if it would happen that way, but it doesn't. But the quality of the program is the key. Sometimes it may be a program that you are presenting that you simply don't agree with. You yourself don't like the program you are presenting, but other people may like it, -- may well need it, more importantly.

Question: O. K. Now we have a Community College situation. Where should the college union be in relationship to the community. What should the college get involved with, if anything? (Kosoglov)

Answer:

Well, obviously, the easiest answer to that is "Yes," but in terms of what we should be doing, I can't begin to tell you. I have no idea of kinds of things you ought to be doing.

Question: (cont'd.) Should we offer our programs for students and community or should we offer our programs for just the students?

Answer:

I think, in general, if a speaker is of general interest to the community and the institution has, in fact, said that this is part of its mission, I see no reason why this should not occur, what's the difference who the speaker is, if the speaker is of general interest to the community at which he may well be of interest to you, he may well be of interest to somebody who is ten blocks away that doesn't go to the institution.

Question: For instance, we tried to get Ted Kennedy. You actually feel this should be an open program?

Answer:

I don't know how to respond to that. You're asking me to say why the public shouldn't come to hear Ted Kennedy when they can hear Ted Kennedy on television. I don't know what you are telling me. So why not? If that's what you are after. I would have to repeat that it would have to do with whatever the institution has, in fact, committed itself to an involvement with the community. Community College -- right -- I agree. It should. This is my philosophy. But this is me. This is not your institution. But, to be sure, a community college should not be called that if, in fact, there is not a real interest in involving with the community of some of the programs that you do.

Obviously, there are vast numbers of programs that you do have that the general public is not going to be interested in participating in. Fine. But, there may also be a large number that would like to be involved in. Or, in fact, it may be the case that you can sponsor programs that they should be involved in. When that happens it's your job to get an educational program going. Let them know they should be involved.

Question: Do you believe it is possible to bring the college together -- students, rather. Bring the students together to hear and have it open to the community to also come in and hear the speaker. ? (?)

Answer:

Under some circumstances -- yes.

Question: Would it be more feasible to limit speakers' engagements at the college to just the students instead of opening them to the total public. It may have ill effects on the community.

Answer:

No, -- no, not at all. I don't think it would have any ill effects. It seems to me that there are, quite obviously, numbers and numbers and numbers of speakers, things, and programs of all kinds that would have general interest to the students and sometimes the students and faculty and the community could care less. Obviously, this is the case. You will find on occasion you get somebody in like old washout himself, Timothy Leary, and at one point of time a few years ago you could have filled nine auditoriums when this cat walks on the campus -- but right now, except for a very few isolated campuses, Timothy Leary wouldn't draw flies. But, that in general would not be of interest to the general public. They don't even know who Timothy Leary is. That may very well be the kind of thing you run into. Selectivity is what you are talking about.

Question: Do Junior Colleges actually have good success in their programming over a long period of time, not just sporadic? (Donna Miller)

Answer:

I can give you an example of some Junior Colleges that have had successful programming ventures over short periods of time as a matter of fact, three of which come to mind immediately, and I beg your indulgence, but they happen to be in California. Foothill College, Dianze College which has only been open for a year -- Foothill has been open for about ten years. College of San Mateo, just south of San Francisco has a very successful program. There are a number of others. A large number of them are in the west and the southwest at this point.

Walt, do you know of any in the East ?

Answer: (Evans)

Duchess Community College (Rodzen) Yes, Duchess Community College, Poughkeepsie, New York, has done an excellent job.

Question: Over long periods of time, continuously, is what I am talking about. (Miller)

Answer:

Yes -- Yes

Question: Do they, I am trying to word it right -- do they have the students actually oriented around the college because this is the purpose, isn't it?

Answer:

I think it is fair to say yes in this case.

Question: I can't see a college without a College Union. Otherwise, it's just a classroom.

Answer:

I think these institutions have been successful. I think many many other community and junior colleges are speaking to this kind of success because one of the first three or four buildings that they are building are college unions and with the kind of investment that that kind of building normally takes they find this to be relatively indicative of the kind of support at least that most college districts are giving to this kind of facility and operation. Illinois is doing a bang-up job in this regard, for example, but to be sure this is a growing thing, one that people are supporting very heavily.

Question: Where would you say the college tradition lies in today's students. For instance, last week we saw the movie from Wisconsin -- is the Beefeaters program still in practice? (Jan Rogers)

Answer:

Oh, yes, that's a ball. That's the one night of the year when all the students on what we call Directorate, which is our student programming board, get together and the costumes belong to the union. That is possibly the most controlled riot you have ever seen. There are no tableware items allowed of any kind. You may use one knife at each place setting and we have roast beef - peas - we have the whole bit. We really turn the thing into a medieval eight to ten hours. We start in the afternoon and we have some of the greatest people you have ever seen in it. Yes, it's a great tradition. In the midst of varying philosophy on Wisconsin campus, varying kinds of things people are saying, boy, you've got to be strictly cornball, in view of the fact that students actually pay to come to it, I guess it is still working pretty well. Each year for the past five years the students have said prior to the event - "Why in the world are we doing this - it's Micky Mouse - it's corny." Somebody somewhere convinces them to do it, probably people like me and they do it and have an absolute ball. When it's over, then they run out and try to convince others to do it the following year.

Question: Would you say that a community college just starting that it would be a good idea to draw up some sort of Traditional programs - sort of tradition? (Kosoglov)

Answer:

I'm sorry but I to comment on this one and you left me an opening that will take about an hour. Some years back, I used to walk into association students' office at the University of Arizona at the beginning of the year, sit down with the "Traditions committee" and say - "Okay boys, what tradition are we going to have this year" and that's about my feeling about your question. To sit down and draw up a list of traditions, I think, is exciting and I wish you luck. Any other comments?

Walt, do you want to take a shot at me or are you going to earn your pay tonight?

(Evans) I'll let it go for now. Let them (the students) go first.

Answer: (refers to previous question)

I think that's a valid point though, in terms of traditions. Let me comment further to it if I may. Traditions are something I think that an institution has to build up over a long period of time. I don't think they can be created overnight. I think they are the kinds of things that go somewhat out of habit, as much as anything else. They grow up out of need for something for people to hang their hats on. Something for people to grasp onto, and I think traditions grow out of a very real human need to have something that they can look bact at with fondness. Something they can remember for a long time. I think that is what tradition is for. It's not anything you create to get people excited. It's something you "have occur" more than something you actually "create." I think traditions are important, but I think institutions have to build these over the years. I don't think that an institution can open and say thusly, on page two of the student handbook, traditions of this institution are by decree, the following, ----- I don't think it works that way.

Question: There's some furor now about whether nurses should be capped. It used to be it was a tradition and that was it, but now a lot of people are thinking ..... (Joan Venable)

Answer:

Why is that true - why would that be a problem - what kind of crisis would that permeate if people were capped or uncapped.

Question: I don't know, but it sure is a crisis, that's all. A real crisis. I am not sure why. It is a sentimental value to it.

Answer:

I would think so.

Question: And there's a lot of good connected with it. Some people don't like to do this. So the students decided that yes - they do want this capping each and every year regardless of what faculty or administration want.

Answer:

It seems to me, of course, that this is very similar to a problem that many students are going through around the country, with students not wanting to go through commencement exercises and are more than willing to pay any fee to avoid it. I don't see any real difference at this point, I don't think, but on a smaller scale, perhaps, this is the problem. We are finding this nationally. I personally find this a little bit unfortunate. I think it is kind of nice to go through something that says you graduated, other than a piece of paper. It's a personal thing and not much else. Any other comments?

Question: Roger, at the risk of making this a "how to" question, you discussed before about interesting faculty and interesting administrators and so forth, in the program. What about these roughly 3,000 hot young bodies that are going to come here for the first time next September 29th. We also want to interest them. Instant success is a great thing. Achieving it is very difficult. Success with our faculty and our returning students is a good thing to get if we can do it. Now, at the risk of saying "how to" -- how to? (Evans)

Answer:

As is typically my posture, I shall not respond to that question directly. I will go another way. I think you have got to think of a way to expose incoming Freshman to what you are trying to do. If you are having open houses, if you are having different kinds of things, no matter what kind of facilities you're dealing with, even if you have to find a facility somewhere that you can encourage people to come to, talk with you about what you'd like to do, perhaps, not what you are doing but what you would like to do and what you are doing find out what their interests are and tell them you are creating something new and exciting, in your minds, at least, and let them know there are many many openings for participation - many many avenues open for creativity. Find a way. Publicity - publicity, I think is necessary. You ask me to do with 3,000 people. There are a number of institutions that are currently running summer orientation programs and, in fact, last all summer long prior to the opening of school in September. All for freshmen and transfer students and so there is an advance game being played on some campuses in terms of how to get people involved. We have included on our campus this summer something on the order of 4500 incoming freshmen for orientation that have been there off and on ever since the 15th of June. When they hit in September we are having open houses all over campus and on a campus that size, it gets kind of wild at times. But, a real hard-nosed exposure to everything that's available. In the union, we open up every single space and facility in that building and program every single aspect, every single square foot, to say, in the space of 5 or 6 hours on one night what we do all year long. And when you get seven or eight people going on any given floor, you will find exposure. This is not going to be done overnight, but exposure to let them know what you can do, or at least what you want to do. Over the period of the year it can happen if you do it early enough in the year and work on it. I don't think that it is the kind of thing that you can wait until such time as they hit the campus and suddenly you see an 8-1/2 x 11 mimeographed flyer posted on a telephone pole somewhere saying - "Hey, come over, we're having a coffee hour." That isn't going to do it, sports fans, it doesn't work that way. The name of the game is to let them know what you are doing, when you are doing it, how you are doing it, and why you are doing it, and when you get them there tell them over again. Keep on telling them. That is my answer.

Question: Have you ever been on tour of our downtown campus?

Answer:

I have not.

Question: They think the new campus is going to solve a lot. Do you believe that things such as a new building could solve a problem- such as racial?

Answer:

Facilities per se solving such a thing as a racial problem?

Seriously, I doubt it. Environment, I think, always can be an asset. But, by simply creating a new campus as such, I dind of doubt that. I don't think you're saying anything. If you're asking me to speak to a racial situation at the moment. I don't think you're saying anything by building someone a new apartment or a new union or a new classroom building that they've never had experience with before, without any preparation, without any prior involvement at any level, getting anyone prepared to deal with a, such a new situation. I don't think it's going to solve anything. But But the environment is important, there's no question about it -- the right environment.

I don't think a new building is going to solve anything but the environment is important. There's no question about it. The right environment is good. The right people are even more important to work in environment. This includes faculty.

Question: What building do you feel should be the first building constructed on (a new) campus? (Jim Schneider)

Answer:

Well, I think there are three or four buildings that are necessary other than simply physical support aspects on any given campus. I think you have got to have your academic core, you have got to have some form of administrative space simply for the obvious reasons, you don't agree with that, but let me finish anyway; you have got to have a library and a good one hopefully, you have got to have some kind of dining services and you have got to have a union building. Beyond that you can expand to whatever direction you want to take. Don't look so cynical. Does that answer your question, Jim?

Question: How far can a union go, for instance, with night classes. A lot of people are afraid to come downtown Cleveland at night. You can have as much quality as you want in a program, but they don't want to come downtown. How far can the school go? Can they provide transporation or hold things outside of the immediate area of the college? (Ron Dula)

Answer:

My answer to it is this. I don't think that the generalization of of quality programming is going to answer that kind of fear problem. That is a physical fear problem. There's nothing you can do. You could bring Jasha Heifitz in and send him out to play on the lakefront free and nobody would come under those kinds of circumstances. I will say this, though - some of you may have read in the papers within the last two years, we have, although Michigan has gotten all the publicity, to be sure, we have had a couple of murders on our campus within only about two blocks of the union and it has been a tough thing to take. As a result -- boom -- everybody is afraid to go out. Our union board took a shot at this not long ago and they did some bussing to events and it worked for a while. Admittedly, if this kind of thing went on, probably would not work, but for the moment there was clearly the element of safety involved in going to and from events. We used buses for a while. It's not so crazy. It works. I don't know if it would work on an ongoing basis or not. I think when you are dealing with a physical fear, I don't care what level of programming you have, that's an entirely different ball game. I don't think you can equate the two, frankly.

Question: I think we have students involved in an environmental health and safety committees on each campus. I think students should be involved in that problem. I am not sure that they are aware that these are new committees. (Joan Venable)

Answer:

Yes, I would think students should be involved on a committee of that kind. I would answer the question as yes in my mind. I would think it would be a good committee to have students involved with. Any other comments ?

Question: What is the place of politics in the union - say like electing officers and such. Do you think this has any place at all in the union? (Donna Miller)

Answer:

Sure -- absolutely -- how else are you going to get officers. You have got to have some kind of politics, don't you? General overall campus politics, no, I don't think that necessarily has a place in the union, but some kind of elective activity has got to take place in order to get a slate of officers. Certainly officer qualifications for the Union have to be set up, otherwise, some fly-by-night rinky dink could get in and destroy what it has taken years to build.

Question: Do you believe that the executive board. or the board of governors of the union board or the Union Program board should be elected by the entire student body so that they do have responsibility to the students, or do you think it should be an appointed job. Should they be elected by the members of the college union itself? (Donna Miller)

Answer:

You've asked about nine questions in one. Simply because of the phenomenal differences on college campus all over the country, there are too many differences of what is a member. A member of a College Union here may not be a member anywhere else, might simply be a member of the student body. There are too many varied differences. I think you will find this to be clearly a local issue in most cases. As a very broad generalization of the overall context of the field of union board elections you will find that the vast majority of them do not hold campus wide elections for union board spots. Then again, most unions, most campuses have found it unwieldly and inappropriate, if you will accept that word, to get into campus wide politics for union board positions. It is this way. You may find it to be otherwise on this campus or any other for that matter.

Question: I know that on our campus this issue has come up a couple times just recently saying that the Union Board should have a responsibility to the students because of the money they are using that is the students'. (Donna Miller)

Answer:

Wouldn't that be horribly unfortunate if the people on the board didn't think that way. I'd be the first one to "can" you if I found you weren't paying attention to the student body. I don't care how you get on the board. I think that part of your educational problem on any campus is to let people know what you are doing for them in your educational program and that you are doing a job for the student body. How best to let them know than by doing it. You don't have to be elected to do the job.

Question: Should the College Union take the positive roll of being a political power, back one candidate, or should they just be totally neutral, just by borrowing the facilities? (Jeff Quendenfeld)

Answer:

My opinion is that the Union should have no place whatever in backing any candidate for any office under any set of circumstances. You asked me, ...

Question: We have one candidate who wants to bring us under his control. Another who wants to leave us alone and work with us ..... and we were just wondering, if worse comes to worst, this other candidate doesn't want to work with us at all, he wants to say that he's chairman of this, whatever it is, call it Peoples Government, in other words, if the student won an election should the union be forced to fight for its own .... or should we do this as being students, instead of chairman of Public Relations or just talk to ourselves, or what? (Jeff Quedenfeld)

Answer:

Man! that's a live one. First of all you have got a couple of roaring egos involved, obviously, and neither one gives a tinker's dam about the Union or the Student Government, My basic opinion, in terms of your explanation, would be that if, in fact, you are fighting for your life organizations and, in fact, it is the case that neither the Administration nor the faculty, nor other students even know that, it seems to me that you have got an awfully lot of work to do in terms of educating those people that are involved, to get to the point where we talk about a bit more, particularly on your campus that we discussed earlier, which is why do we have the Union in the first place: And I think that we have got a lot of work to do in a short period of time. I mean that. This is the way I feel about it.

Question: Something like she (Donna Miller) said before. Should the executive members, like President, Vice President, College Union officer be voted on by the entire student body? (Jeff Quedenfeld)

Answer:

I thought I answered that. Perhaps I didn't clearly enough. I don't believe so. It is done this way on some campuses. I am not at all sure it doesn't do just what I hope doesn't happen, which is turn the Union into a political football because when you do have a campus wide election for Union officers you really find yourself doing just that, turning it into a campus football because then you are going to get people who are going out after the office, so frequently because of the political aspects of it, the ego aspect of it, the power aspect of it, not necessarily programming aspects, creative aspects, interest in doing a good job. You can tell yourself all you want to, Charley, but when you stop to think about it at night your old subconscious says -- forget it, I've got ego problems. I don't really want that office.

Question: If such an election is turned into a campus wide election should the Union have the power to set up its own qualifications for officers? (Jim Schneider)

Answer:

For its own officers? Yes. I think you'd find this to be true in most Unions, if you will get a representative sampling of constitutions and by-laws in all colleges around the country, whether they be Junior colleges, Community colleges or 4-year, you find this to be the case.

More comments?

This political thing, I know, is obviously of some concern to you. I really don't think it's terribly appropo for me to get too wrapped up into it, but I think it's necessary to deal with these subjects when they come up. Politics in the Union all too frequently are at best a deterrent to good programming, and I personally, dislike seeing that kind of thing being in existence in a union where you have people who are interested, people who are dedicated and a student body who is eager and waiting for good programming to come about.

Question: Are we asking typical questions? (Jeff Quedenfeld)

Answer:

To some degree, yes., but in large measure, no. I don't think you ever ask a lot of typical questions. I think you have got some unique problems that are quite clearly your own, in this case. Very broadly speaking, I think yes, we hear these kinds of questions in one setting or another on a pretty regular basis, but I think you have got some peculiar aspects of normal questions, let's put it that way, that you are having to deal with and that's the best answer I can give you at this point. They are good questions, though. I think they are important ..... Most importantly is finding your own good answers as well. Thank you very much. It has been a pleasure.

Applause

Thanks a lot, Rog., and I am sure everybody gained a lot here. I really mean that. The answers that you gave were very objective. Roger has known about our basic structure and that's about all. I think it was necessary to inform him of this so that he could prepare objectively for this presentation. Rog., I want to thank you again for coming down all the way from Madison, Wisconsin. Rog has been on the road in various places for the past 10 days, traveling about 7,000 or some miles all over the United States. And, believe me, he's a real leader in the field, as I am sure you realized tonight.

Next week, Tom Kasicki, who is a former student and active Union member here will give us a little presentation on how he feels about students to staff relationships and Clark Drummond, who is the director of cultural programming at Baldwin-Wallace will give us a presentation on how he feels toward staff to student relationships. I think this should promote a rather lively discussion, then during the latter part, we'll have the discussion and a short presentation on some practical ways to get the best use out of the facilities that we have. Now, this will be, of course, for the first part, generated mostly around our own campus, but Metro, if you have some questions that you'd like to ask, I'm sure he'll be right in there and swinging them. Then, we are going to talk a little bit about financing, and I'm supposed to talk about this and every day as it goes on, I think I know less about how the financing situation works here at this college. After a little session that happened just today, I am sure I know less than ever before. So, maybe we can turn that into an open discussion during that session.

COLLEGE UNION 101

STAFF-STUDENT RELATIONS

presented by
Clark Drummond and Thomas Kasicki

July 30, 1969

INTRODUCTION
WALTER B. EVANS

Good evening, again, everybody. Nice to have you with us tonight, as they say on television, etc. Without going into any long dissertation on nothing, we will get right into the program which involves staff/student and student/staff relations, for the first half.

We have with us tonight, Mr. Tom Kasicki. Tom was a student here in the 1967-1968 college year, was active in the union and he is now a student at Baldwin-Wallace, and doing quite well over there--and he has his scars to prove it. Sorry about that, Tom.

For the second speaker, we have Mr. Clark Drummond, who is the Director of Academic and Cultural Affairs, and works very closely with many, many people over there at Baldwin-Wallace, and the two of them have known each other professionally and socially for the past year. They each have a presentation they would like to make, and I feel there will be a fine discussion afterwards. So, here we go!

FIRST SPEAKER
THOMAS KASICKI

That was a pretty good lead-in. I don't know whether it was deserved. Anyway, when Walt asked me to do a presentation on student/staff relations, I thought the first thing would be to establish why have a college union in the first place. And the way I feel about it is, a college union is not the playground for the campus, but is more the workshop for creativity. Also, for the development and interest of skills that otherwise you might not even know you've had. You can discover your true self, your true character and the union itself serves a necessary function of providing as much as 50% of the learning, maturing, and perhaps most important living experience of college life. Subjects and textbooks and courses are only a part; the main part for the faculty and administration, I think, but still it's only a part. A college education is supposed to represent more than just what you find between the two covers of textbooks. A union, your union, any college union, gives people in general the chance to experience authority, responsibility, achievement, human relations and all other kinds of good characteristics and qualities. Specifically though, union allows people who otherwise might not have the chance to program authorized expenditures, arbitrate disagreements, personal disagreements or even between groups. You can have a hand putting on a great program, contacting and being affiliated with well-known and even famous personalities. You gain insight into the different aspects of topics of popular interest instead of the narrow sighted opinions of just your friends, or even just your locality. It's all and much more the Union apart from the curriculum (I would like to call it a door to the outer world), is not confined by just what's in the curriculum of the course or the aspects of a professor like it was presented in class. It covers the expanse of distance, time and human experience--and, to tell it like it is, you've got to live it like it is. And, that's what the college union can do for you. This is why a union is necessary, and I take this with student/staff relations. I call it a good idea to draw a comparison between the learning side of the college, the curriculum, and the living side of college--the college union. The best courses that you have had, for instance--the ones that you have gotten the most out of--I am sure you felt it was the one where you and the professor or instructor had a good relationship, a friendly relationship, one where you had a rapport between each other where you could communicate easily and not just tell each other things, but actually "know" what he is talking about. The same thing is true for the type of relationship the student/staff member should have. To get as much out of your living experience and student activities as possible, there should exist between a student and staff member certain attributes and qualities. Now the reason for staff should be fairly obvious to everyone.

First of all, there is the idea of money. You don't just get manna from Heaven, and this is part of the living experience. No matter what walk of life you are in, nobody gives you money. Administrations are not going to pass out money and say, "Here, go play!" A watchful eye must be placed on this money, for that money does not belong to any one person, but the college community. And, this financial guardian angel, you might call it, is one of the functions of the staff. The question of integrity of an institution and respect for it also requires the hiring of a staff. If there is no respect and integrity for an institution, whether it's in industry, retailer, company, restaurant or anything like that, it's just not going to go! People are just not going to it, go within it, buy from it, or even be associated with it. This is indeed the job of the staff to see that a student or students involved in student organizations do not make a blunder, though inexperienced or any reason that you can give, that would seriously endanger the integrity of your college. In union activities, you are experiencing different true-to-life situations, not hypothetical cases at the end of a textbook chapter. A mistake in student activities can cost real money and put a real dent in the name of the organization. The reason for a professional staff brings me back to the type of relationship a student should have with it. And, this relationship, as I have said before, has certain aspects and attributes that are needed for a smoothly running college union. A good point to start with is rapport, and by rapport I mean a relationship of friendliness, trust, open mindedness, communications, going through channels--just about everything you would like in a good situation of human relations. Now that's about it for my written part of my speech, so now I can ad-lib.

Let's take trust and open-mindedness first. If you compared a college union to a factory job; if you are a line worker you have a foreman over you or line supervisor. In a college union, you are involved in student activities and you have a staff to boss you. Well, in industry, if you don't trust your supervisor, can't be open-minded about his comments to you, and just not take them as a personal criticism, but as something that has to do with your everyday life, you're not going to get along with him, and you'll not be able to work with him. Well, it's just like that with a staff member. If you don't trust him, you are not going to come to him and talk to him--you're not going to keep him informed. He's not going to know what the feelings are about certain programs or certain ideas, and ideas won't be passed as smoothly. The second part I would like to bring out is communication. If you've got a good situation between the students and the staff, the students are going to be able to tell it like it really is to the staff, without trying to hide anything or cloud something over or have an underlying meaning to what they are talking about. They will be able to keep the staff informed, and this is a big point, because this is his job and he is hired to (I hate to use the word "oversee"), let's say advise the students on how to program and what to program--not TELL them what they are going to program, but be there as a resource. In order for him to give the students the needed information for what they want to know, he's got to be informed on what they are planning and what their ideas are and what they want to do. Now the fourth point, which is very applicable to industry, if you are a line worker and you go over the head of your foreman (say you have some kind of idea or suggestion to save the company money), and you take it to upper management--now, upper management doesn't have time to handle all the ideas from all the workers from underneath them (and chances are that you won't even get in to see them). And, when you come back and the foreman finds this out you are going to have a bad relationship because you are stepping on his authority and what he is paid to do. You want to go through a foreman, you want to work with him, tell him your ideas, and have them channeled up properly. That actually is the only way that your suggestion is going to get to upper management. So, it's the same way with college unions. If you have an idea or a gripe about something, you don't go to the administration. And, actually a good running college administration shouldn't have the time to talk to every student. That's what advisors, counselors and staff members are put there for. So, the way I feel, the best way to channel ideas, criticism and things like that is to go through your staff member. Talk them over with him first and he can channel it to the people that will do the most good, and get through the most efficiently. Well, for a final point, I know there has been a lot of talk in student activities among students about "When should the staff step in?" So, you are programming an event (concert or something like that) and ticket sales aren't going well, or say the group that you programmed for are not showing up or they are showing up late, or there isn't anybody to pick them up at the airport or something like that; students feel that if a staff member stepped in, he'd be taking over in what the college union is supposed to be--and that is run by the students--an experience for the students. Well, that is what the staff side will look at. But, what I want to look at is something like this--and that is, "When should the student step back and let the staff member step in?" The student should be logical enough, mature enough, and intelligent enough to know when he is going to run into problems--something he can't handle, something he needs help with. And, this is why he should go to his advisor. A lot of times when you are close to a problem, the advisor can take a step back and look objectively at it, and see different alternatives that you couldn't have seen otherwise. And then, if you tell him you can't handle it and you want him to step in, then you will have a much better relationship and you won't feel that he is "toe-stepping."

In conclusion, I would just like to say when you are working with a staff member, don't treat him like he is "the staff" and you are the student and there is a big space in between. Treat him as you would a good professor...more than a personal friend... somebody you can work with, somebody you are going to be associated with every day of your life for a year or two years. That's about it!

So, I guess you can take it over, Clark, from the staff point of view.

SECOND SPEAKER
CLARK DRUMMOND

Tom, thank you! I feel a little bit like a relief pitcher that wasn't needed in the ballgame. I think Tom has covered a lot of the questions that exist in discussing staff/student relations. I would like to talk a little bit about some of the questions that Tom raised and offer some opinions that are my own, and also opinions that are a little bit different from readings in the field of college union work and personnel work. And, after we talk about some of these questions in the next seven minutes, about the frustrating relationship between students and the union staff members, Tom and I will cover several of the areas where we agree and disagree, and we would like to have you join in and ask us questions and bring up several points that you might have. I borrowed a phrase from Marshall McLuhan to describe what I would like to see happen here tonight--and that is: "Our time is a time for crossing barriers, for erasing old categories and for probing around." I think I would like to see if we might be able to do that tonight. Some of the questions, I think, that Tom raised are:

> "Why does our institution have a student program?"
> "Why are students involved at all?"
> "Why not leave it entirely to professionals or to your professional staff?"
> "What are your goals for the union?"
> "What are your advisors goals?"
> "How do they differ?"
> "Why do they differ?"
> "If they do, where do you go from there?"

The last question, I think, is one that Tom raised just a moment ago--and that is: "Where does student authority in the union start and stop?"

The first question: "Why does our institution have a college union?" I think Tom provided a good answer and another one is provided by the student body president of Brown University. He wrote that the mere presence of such a building on the campus denotes that the institution has accepted the challenge of utilizing these facilities as part of the educational force of that institution. So, it is really not a caretaking function or babysitting function, but I think most institutions that have accepted this student activities program and college union program really see this as a meaningful part of the educational process of the liberal arts education that will take place on the campus. I think that most institutions do view the student activities program and college union as a vital learning resource and recognize the fact that education does best take place outside of the classroom. Dr. Mason Gross, president of Rutgers University, wrote some short time ago that he thought that sometimes we have to remind ourselves that we do not have brains alone or bodies alone on our campuses--that we have PEOPLE with all their manifest interests and certain opportunities for touching them. And, we will never know when we will get a particular person where he lives. So, we should use every resource that we have. Until ten or twelve years ago, most college presidents did not feel that way. They did not have an understanding that the student's life outside the classroom, in many instances, was much more important to his growth and his understanding and his living (as Tom mentioned). They felt that the learning took place in the classroom. I think we have really seen a renaissance of feeling here in terms of college presidents. Many students do live for the experience of coming up with their own idea or working with an idea with others and sharing it and seeing that idea mature. Robert L. Kersey from the University of Nevada said that it is felt by many that responsibility is best learned when the individual must weigh decisions and stand behind his decisions, rather than just make suggestions in an advisory role to staff personnel to the union advisor. I think Mr. Kersey's remark brings us to the second question very nicely. "Why have students involved at all?" "Why not leave decisions to the professional staff?" The Canadian Union have a little different system than we do here. It's almost completely run by the students and they hire their own staff personally. Wilford Hastings, who is the one staff person on the campus at McGill University, provides a clue to the answer of "Why have students involved at all?" He wrote that it is necessary to remind ourselves that we cannot judge student activities or union programs solely or even chiefly on standards of efficiency or economy. Staff members are often tempted, as I have been, to say, "How wonderfully we could run the union if there were no students." But, that, of course, is to deny the purpose of the union for which we exist. We don't exist to be merely models of efficient administration, nor to make a profit. We exist as part of an educational process in which we have to expose students to such experiences and influences as will help their development. And, above all, I think that we are in a special position to expose them to the often painful but always rewarding business of bearing responsibility in the making of that decision. I think this indicates then that the role of the professional is to serve as a resource, help to construct individual and personal goals and to foster a variety of learning experiences.

A recent survey of student body presidents and union board directors shows that today's student leaders want the union to do these things:

> Foster a student commitment by aiming programs at a small group of students, be a center of learning outside of the classroom; and a point that they would like to stress, is that the union is an opportunity for treading unexplored or controversial areas. I think often that the immediate goal of assigning a band for Saturday's dance or getting another film on the campus, or putting up the art show that came in a couple of days late--I think often these kinds of immediate objectives cloud some of the real issues like the ones I just mentioned.

I think that the union professional can help to provide clarity to some of these objectives and provide the continuity that which is often lacking on a campus. And, especially a two year campus. I think the reason is really pretty simple. The union professional has been around longer than the two year, three year, or four year student. He outlasts the student board that changes every year or two, and also he has been through most of the problems and solutions before. As to the question of what your goals are or what your advisor's goals are, and how these differ from yours, what to do if they do, that's something I really can't answer for you. If you haven't done so before now, you'll need to find out what your own goals are, what your advisor's goals are, the Dean of Students' goals are, and if they are different, you need to find out why, and if they're similar, you need to start working closer together, and I don't mean to do this in a one-sided monolog because that's not really communications--and I don't think you can really identify the direction you are going from there. I think as a student, your goals are extremely important for you and for the faculty person and for the professional that you are working with. And, I want to stress this point-- They don't necessarily have to agree. The question of "Where should student authority in the union start and stop?"...I think that one guideline is that action should be in general keeping with the college policy. I think that's the responsibility of both the staff person and the student. But, I don't think this should place an unfair restriction on the student's ability to be innovative, creative, question or challenge the past ways of doing things, or, as Marshall McLuhan said, "Crossing new barriers, erasing old categories or probing around."

I think, partly because Tom ended on a positive note, I'd like to end on a negative one--and maybe we can get some discussion going from there!

A gentleman wrote recently in HARPER's Magazine, David Boraff, about the whole area of student personnel work in the college union. And, I think some of the questions he raised were really important ones concerning individual philosophy of where student authority in college unions starts and stops. I think that some of these questions need to be answered by everyone of us that is involved in this kind of work, and I'd like to read some of his comments to you and then perhaps we can go from there.

> "Under the influence of a distorted progressivism, colleges have pushed into areas in which they don't belong. The brash imperialism of personnel services and student activities strives to dominate the student's private and social life. There is even a dreadful sameness about campus activities from coast-to-coast for the personnel technicians are put to import wholesale nonsense from other campuses, and they fuss to much over students. I challenge the concern with student mental hygiene and close supervision of student organizations--someone's called it psychiatric babysitting. On examination it often turns out to be something quite different. It turns out to be the will to power on part of the administrators. It's another instance of an invasion of privacy that characterizes our times. Isn't there, in all this nervous hovering over students, a subtle degeneration of any ideas they may have and don't students become infected with excessive caution with the disturbing sense that their ideas are not really to be trusted."

That's a good ending!

Well, I just wiped out 14 minutes of monolog. Does anybody agree or disagree with anything that either one of us had to say, or Mr. Boraff has had to say?

Question: (T. Kasicki)

On this article by Boraff, he mentioned the babysitting--I kind of find it hard to believe a lot of the staff in a lot of the different colleges actually do that. I don't think that they believe that's what they're there for, but that's one of the misconceptions students have of a staff. And, it sounds like when he wrote this article, he wrote it more from the student's standpoint than from a professional standpoint.

Answer: (C. Drummond)

I think that the atmosphere that he is talking about is one of tight, closed, restrictive, controlled programming that is the ordinary dance on Friday night, film on Thursday or Sunday, or whenever you do it, a couple of speakers during the quarter and nothing really happening--students not really being able to be responsive to the kinds of things that they feel the campus needs.

(T. Kasicki)

It seems like he is talking more about the entertainment side of it--something just to fill the student's evenings with. Actually, entertainment, enjoyment, or any kind of fun doesn't have to be programmed and activities shouldn't be centered around it because it's going to come in to everything that you do in the college union anyway. And, I think he leaves out a lot of creativity that students can find in college union work.

(C. Drummond)

I'd like to make a subtle disagreement with Tom over one phrase that he used when he used the example of the supervisor in industry working with line people. I think there's a difference between the Director of Student Activities, like a man directing traffic and controlling the situation or director of a plant or plant manager and supervisor and a program advisor or a Union Director that works with students in programming. I think the key to this comes from what I guess you'd call "ownership of the program." If you're director of the program, you are responsible, you feel responsible for that program. You may feel responsible to the person that hired you, if that's the Dean of Students or President of the College. As a student, you might feel responsible to the program board, chairman of the union, (chairman because he appointed you) or if you're working on a committee, to that committee chairman. And, the ownership of the program is really important. If as director of the college union program, I feel that this film series is really mine (I really had the idea four years ago and I want to protect it and I want to make sure it grows), I need to make sure that ownership of that particular program doesn't inhibit other people from working--the same way that you, excited about a dance group or concert or a jazz program or something that you would like to do. You have to make sure the ownership of that program doesn't get in your way from working with other people and doesn't become so strong that it prevents you from being effective. And, I think the distinction between Director and Advisor between someone that will work with you in a situation, rather than cause you to act in certain ways, is an important one. I'm not sure you intended "Director" to have the connotation that I take from it, but I think more people are talking about Coordinators of Student Activities, rather than Directors of Student Activities. I think that your own particular perception of what your job is as chairman or as director or as a program person is important in the way that you operate with the particular program.

(T. Kasicki)

When I used "advisor," I was just searching for a word then, because I don't think director, because right there I still don't get the wrong perception of a staff member or staff by just the word "Director." I feel instead of my coming up with the idea, the Director's going to come up with it, and he is going to direct us how to do something... We're going to put on a dance, he'll hand out... you set up the bands and you decorate, and it won't be my idea or my policies on it.... and, actually "director" of anything is kind of a bad word.

(C. Drummond)

When I think of a director of anything, a good connotation came to me when I started working as a student on a program board in the college union and that's a guy that has taken like 87 hours of psychological counseling. He knows exactly what I am thinking about, the whole time; in fact, he can do it to 400 people at a time. And, when he begins he knows what the outcome is going to be an hour later or ten minutes later. I have all these things going around in my head about a director or the chairman of a department or President of the College, and I think that it's kind of an artificial thing because you really need to draw on his experience and perception of a person that's been around a little bit longer and worked more directly with this kind of a program as a professional, perhaps you have but at the same time your ideas are as good or better in a lot of situations. I think you need to go to the person when you have a problem with a question or you want to try floating an idea. And, if he disagrees with it, it's still your prerogative to go ahead knowing that this might be another opinion. And, I don't think you ought to be worried about the Master's Degree or the title or the door to the office or any of these things. It's really a matter of the person wanting to be there to assist you and to work with you on some of these things. It gets pretty boring, filing mailers from speakers' bureaus and the concert attractions and reading old journals and this kind of thing, if the students come and they are not interested in working on the program, then you really have little else to do unless you can initiate some kind of responses. But the guy isn't sitting in there waiting for you to come in so he can draw up a program.

I think one of the things that really helps is to sit down with a staff person outside of that 4:00 o'clock meeting that you have every week, or outside of the committee meeting, and spend some time just talking. You don't have to be worried about a film that didn't come in or seeting up a program in the next quarter. Just sit down and talk about some of the things that you might have in common or what concerns you have, or what's happening in the class if you get to know this person (and I am talking about another student as well as a union professional), your kind of way how you feel and how you might react to things that happen. When you're on this kind of wavelength in relationships, I think it is easier to work. Does anybody have a feeling about that?

Yes - for the benefit of the secretary back over in the other building, can I get your name?

Question:

Answer: (C. Drummond)

I think I am really talking about the people that work with you in your activities as advisors. It could be the Dean of Men, the Public Relations personnel or faculty member that's sitting in with your board--somebody that might come in to plan a particular program for the union staff person; specifically, the union staff person is here to assist you in your program and to provide some kind of continuity from one group of students to the next. He is more, in terms of being a professional, set up to do this kind of thing.

But, I think the same kinds of things I talk about is rapport with an adult, a person that's interested in the same program whether it be someone in the art department setting up an exhibit with you; I think some of these same kinds of things assist in establishing a better rapport so that you can work together...so I am using both terms.

Question (C. Drummond)

How do you feel about new students that get involved with your program? The freshman that's just come to the school and wants to get involved, what about him?

Answer: (Metro Student)

It is difficult for the freshman to get involved. Last year, the president did everything himself...he did the whole program.

Question: (C. Drummond)

Is that a problem?

Answer: (Metro Student)

Not any longer...there are new people...the membership has expanded... more people are involved.

Question: (C. Drummond)

What's the relationship between you and the students working on this board now and the advisors in terms of the people, let's say the Dean of Students, President and some of the faculty members that you... I had a sense that you had some lack of support or a lack of understanding on the part of some of these people. Does your staff person act as as buffer between or a clarifier between some of the faculty that might not quite understand what you are doing?

Answer: (Metro Student)

I think Jerry and Carol are doing a good job. I get along fine with them and so do the others in the program--but the others outside the union don't think they do anything. And, there is not understanding or rapport with the sixth floor...or is it the fifth?

Question: (C. Drummond)

How do you react to this gentleman's observation that campuses import wholesale nonsense? That's what you are involved in... in wholesale nonsense. That is what generally you're involved in and the advisors have kind of passed along from campus to campus and what you do is not really quite worth while.

How do you feel about that...I don't mean to put you on the spot... anybody else have a reaction to that?

Answer: (Jim)

As far as that goes, the kinds of programs that are mainly traditional may not be too great. But there are educational programs. Some colleges are coming up with stimulating and exciting programs. It depends on what the students are ready for. What one college is ready for, another one may not be.

Comment: (Jan Rogers)

As far as this jealousy goes, I think for anybody to really understand anything, they have to hear and see what has gone on, and so the relationship between the advisor and a close student has to be passed by the student to the other students so he can understand the situation.

Comment: (T. Kasicki)

I think that is good; right there, they are channeling communications all around.

Comment: (C. Drummond)

Yes...I think the distinction is really not that subtle between the union professional and the teacher. I think the relationship that a professor or instructor has with some of the students is different from relationships with others, and I think the union person is really, after all, a teacher rather than a paper shuffler and administrator. I think he can have the same kind of relationship with the students that a faculty member would. I think the same kinds of restrictions are involved, but I think you need to develop a kind of rapport that would be effective in class if you are working to help people learn from the kinds of experiences and help people make the kinds of decisions that would be rewarding ones, even though they're antagonizing and agonizing at times. I think most people understand this. Sometimes there's a feeling that the advisor is more like a high school counsellor...if anything's wrong, it always goes to the Dean of Men and this kind of thing.

Question: (C. Drummond)

Who are you doing the program for?

Answer:

The students.

Question: (C. Drummond)

For the students? Which students? The ones on your board or the ones on your committees..the kind of programs...programs for minority groups. You don't really have the problem the faculty and other students think...you're just another small clique of kids involved with fun and games.

Question: (T. Kasicki)

I've got a question. Something you and I discussed earlier today. With all our talking about rapport and friendliness and a good relationship between your advisor like (forget the specifics here) the college union and Walt. I was wondering how many people would feel, say there was a small percentage of students who had really good relations with them or any advisor. They had small meetings at his home or socialize a little bit on the golf course or something like that. Wouldn't the other students--other committee members--other people who aren't really that close that can understand why you need this kind of relationship...wouldn't that kind of make other students a little bit jealous and consider the other people puppets or brownies.

Answer: (Jim)

Naturally, it's going to help. It is exactly up to the individual person what type of relationship he wants to have with the director or his advisor--whichever it may be. I feel that the better the relationship, the better the working conditions. The better the working conditions, the more you can accomplish with your job.

Question: (T. Kasicki)

But the thing I amgetting at is you not only have to work with your advisors, you have to work with the other people in the program and these other people feel that, well first of all, most of them probably have the wrong perspective of the staff members. If they feel you are too close to him or you are using his ideas, won't they kind of tend to gravitate away to form their own group within the organization.

Answer: (Jim Schneider)

Yes, this really does happen...but it's really just as I said, it depends on the kind of relationship he wants to have with his advisor. If the student does not care to have anything but a business relationship with his advisor, this is his own prerogative. Then he should go ahead and talk business and not say anything about how his classes are going. You can't really feel open and friendly and free if everything has to be involved with talking about the program that you're working on and this type of thing. I don't really feel that is true. I would like to know how some of the rest of you feel about that.

Comment: Somebody speaks. Tape unclear, impossible to document.

Answer: (C. Drummond)

He couldn't really set up a counselling stand in the lobby. You might find out what he is interested in. We have a half a dozen faculty members that are serving on the film committee at Baldwin-Wallace, not as advisors to the committee, but as members of the committee. They have an interest in films just like I do or just like students do--and they don't want to serve as advisors and hand out things to do, but rather they want to sit as an equal member of the committee with the rest of the students on the committee and work with them on it. If his interest (regardless of whether he's a psych professor or religion professor), if his interest is in films, music or concerts or speakers or coffee hours or better relations with faculty and students, just ask the kinds of things that he might be concerned with--or sit down in a kind of a "buzz" thing where you talk about the kinds of concerns that you have and find out what he is interested in. He might have been most effective in just helping you through some ideas that you might have had about a particular program. I think maybe the place that you fell down was not getting back to him right away and finding out the specific areas that he was interested in. Maybe the answer would be to just invite him over to something informal the following week-end to find out what he is interested in -- or, show him something that you are trying to do and ask him what his responses are. A lot of times as we put the wrong student in the wrong kind of interest or job, we tap the religion professor as a guy that is kind of square and unless it has to do with the New or Old Testament he probably isn't involved. And, that's really stereotyping, that's harmful both to the faculty member and to the student. Just because a person is Director of Public Relations or P/R (as the young lady in the back told me) doesn't mean they have to do the layout on your brochure. They might have a perfectly good idea about something else that they can help you with. And, I think you need to drop the titles, justas I would drop it if you were a psych major in school--I wouldn't put you in charge of figuring out what people are doing on the committees--I would put you in charge of whatever your interest was.

Question:

Somebody asks a question. Tape unclear, unable to document

Answer: (C. Drummond)

I think most faculty members can separate that out when they are teaching and you are a member of their class. If you are doing well, well that's great. Then they can talk about that during class or during the planning or whatever. If you are not doing well, then that's another problem that maybe you can work out. If you come to him, then maybe he can help you with that. Most faculty members can separate that out. Students, I think, might be intimidated by that. But, the fact that you are able to go to him and get him involved in something is good, and it may mean that you won't have a problem in this particular area. Don't be timid about it--just sit down and talk about it. If you think that's a particular problem with a particular faculty member, then ask him. Say, you know, I am not doing very well in the class and I hope this doesn't affect what we are doing on another project--or, I don't feel very good about this, I am worried about it.

Comment: (Student)

I am doing the same thing right now. I actually made a friend of one of the profs. We did a lot of talking and a lot of socializing and I had also had a course of his in which I was enrolled. After that, you know, I didn't consider him a prof anymore. I found myself doing the same thing where I will be sitting in the class and I will be thinking of him more as a friend than as an instructor. And, at the same time, when I didn't notice it, he did, and he came up with something that I kind of liked. He caught me after class one day and he said, "Listen! I think I know what is happening and if you flunk, I will give you and "F" and then we'll have a beer."

Question: (T. Kasicki)

Well, I want to get back to something that Jim said about programming minority groups. I know there have been a lot of problems at Metro, but I don't think there have been any problems at Western. I know we are running into it at Baldwin-Wallace about the colored students. I still question whether you should program for minority groups or not. I know they get together and they demand to be programmed separately. And, the same thing happened at Baldwin-Wallace. And, even within their own circle, they can't agree what they want programmed anyway. And, I still think you should program for the entire college community and not the minority groups, because if you do it for one, then you have to do it for the other, and what you are going to turn into is the College Union U.N. I was wondering what you think about that, Jim.

Answer: (J. Schneider)

I don't mean that you should program for five or ten people. For instance, if you want to have an Irish program to attract a group of students of Irish background, that program could attract other people, too, and draw some of the minority groups closer together and closer to the program. The groups should then feel closer to the college.

Question: (C. Drummond)

I think when you talk about minority programming, it's important to make a distinction between what Tom was talking about in terms of a minority group (whether it's the chess club, or black students or Italian students, or Polish students. (I didn't want to leave you out there) wanting to program in a particular area or have you program for them in a particular area--and what I meant by minority programming in terms of small interest areas not just major concerts and popular films and Elvis Presley film festival. But, you know, the foreign films for the people who want that and this sort of thing. After a year of everyone on Campus screaming for Black programs, we started one. We had a series of 18 lectures on black history. The average attendance on the part of the black students was about 7 or 8 black students per program. The programs were set up by white administrators but the lecturers were black. They were given by a man who was studying black history for 15 years or so before he knew it was going to be popular. The program was really initiated out of an interest on the behalf of black and white students for a black history course. We couldn't teach it then so we decided to do it in a series of like evening lectures and discussions. Well, there were like seven or eight black students after the first one and 90 to 100 white students. So, I think when you talk about minority programming you may start out to do the programming for the black militant on the campus and end up programming for a completely different audience that wants to have some feeling as to what all these guys are hollering about, and also for the black student who really feels that the black history and black literature, black psychology and all of these courses are important to him. And, we are moving into areas where we are doing lectures on the Great American Negro, Black Literature, Psychology, and this kind of thing, as much for the white students at Baldwin-Wallace as for the 100 black students. So, so far it really hasn't been a situation that has been explosive, and I think partly because it was anticipated.

Answer: (J. Schneider)

When I speak of a minority group, I'm not thinking about race, color, or creed. I'm thinking in terms of a minority interest group. For instance, if you have an exhibit of Irish art, it's not for the Irish students, but for the student interested in Irish literature or folklore or music. In other words, I'm thinking of special interest groups that could be brought into the union.

Comment: (C. Drummond)

Actually, one of the biggest criticisms in the entire field of student activities leveled at you (speaking about you as the student involved in the programming). One of the biggest criticisms is the minority group you are programming for is yourselves. There are eight, ten or fifteen guys that have the $10,000, $15,000, $20,000 or $30,000 and are using it for their own interest and benefits. I think often times that is a criticism that is justified, and I think that is probably number one kind of thing that all of us need to work on-- that you can justify the programming by making it relevant to the largest number of small interest groups.

COFFEE BREAK

College Union 101
July 30, 1969
Thomas Kasicki
Clark Drummond

WALTER B. EVANS

According to the outline of this course, the second half of this session is to be devoted to use of facilities to the greatest advantage in programming, things that might be done at no cost, little cost, or a lot of cost, and also budget and fianance. We are taking the liberty of moving budget and finance to the second half or a small portion of the evening when Pat Newman from Lorain County Community College will be here to talk about Cultural and Special Programming.

Now, don't be alarmed as I shuffle this deck of note cards. I do not have a written, prepared document that I am going to "belch" forth to you here, but I do have a few notes. I want to make this as informal as possible--hopefully to get through this subject. But, I am going to invite you to interrupt anytime you would like and maybe we could make this a discussion subject-by-subject, rather than having you try to remember the whole "blurb" and perhaps forget questions or comments. So, if you would like to interrupt and comment and ask a question, please feel free to do so. In the use of facilities, whatever you are doing, I think it is important that you make the area an attractive one, plan it well--whether you decorate is up to you--but make sure the area you use for any program is neat. If you are planning any permanent decorations for a particular area, I suggest that you use quality in your decorations, even if you have to sacrifice in the amount of decoration that you have for a particular event, or even in the area that you are going to use. Remember, you are continually being looked at by the public: By the "public" I mean the person who walks up the corridor in 401 over there, or happens to walk past Ron Dula's office or wherever he is going to hang his hat next year. (I don't know whether he even knows or not). But, wherever it is, this gives an impression and this is something that you always should remember. A good impression--fine. A bad impression--you might not have made an enemy, but you might have, too. Creating good impressions, I think you will agree, is very important. On all campuses, people are sometimes known by one bad thing that they have done, and it lives while all the good things are erased. So, you have to pay attention to the detail of setting up an area. For example, if you have an event where there is going to be a break in the middle and there are ashtrays around, make sure that during that break somebody empties those ash trays, wipes them out and puts them back. If there is a program being presented away from the center of things, the center of things, of course, on our campus is the Triatrium, possibly something in the theater 407, it might not pick up just the impulsive walk-in audience that you would like it to. People are on their way off the campus because of the location, or on their way in. You are not going to pick up many walk-ins as they come in--but you might as they walk out. But, this relates to the use of facilities elsewhere on campus. When you are doing something like that you must, of course, give it a greater publicity push. You can't move the theater if you are going to have something there. But you can move the program, but wherever you move it, make sure you are well prepared for it. Pay attention to the details of what you are going to do. Allow for everything. One of our programming rooms at this campus next year, I believe, is going to be our student lounge. I hope it is made flexible enough so that it easily can be used for a lot of programming. I hope that any changes that are needed can be made on a moment's notice.

Let's talk about the lounge itself, or any lounge, for a moment. How can the lounge be used? It can be used for many things besides coming in and putting your feet upon a chair or a table. Here you have a perfect place for a browsing library, a paper back book exchange. Thus, you have a paper back book drive. I am sure that everyone of you in this room has some paper back books that he has purchased, or acquired, that he has either read or if he hasn't read by this time, never will read. Why not make a drive to collect these books, put them out, have an honor paper back library. If you want to borrow one, take it. Nobody is going to check on you. We hope that you bring back a paper back, any kind, and put it back on the shelf. Not necessarily the same one, but make it an exchange. I am sure that your supply of paper backs is going to be deleted very quickly so have another drive. What's wrong with that? Someone might be reading. A lounge could certainly be used for receptions. Telelecture programs, after hour private organization meetings where it could be used for programs of any kind by private organizations, clubs, fraternities--outside groups even. Programmed music available in a lounge, where you might arrange for somebody in the music department or a student who happens to be majoring in music who would like to put on a program. It could be a canned program, taped or recorded, where it is played and maybe some program notes presented. An instant program that hasn't cost a thing. Pre-hearings or pre-criticisms of works by artists or lecturers or musicians who are about to appear on your campus say in a week or two weeks, generate interest towards that upcoming program. A display of a permanent art exhibit could be a perfect thing to put in a lounge. Just because a lounge is an open lounge, remember it does not mean that it cannot be closed for programming at any time. There, I have asked you to interrupt anytime. Maybe some of you would like to interrupt and make some comments in that particular area!

Question: (Tony)

> What are your ideas for adding faculty lounges or special faculty get together rooms?

Answer: (W. Evans)

> Basically, I am not in favor of such a thing in a union building, or as part of a union program facility. Many faculty believe (and rightfully so) that they should have their own private little area. But in the Union building if it is to be a union, I would say no. I believe

you will find that many campuses do have an area reserved for faculty right in the union building. This can be both good and bad. Without trying to steal any of Clark's thunder over there, I believe that at Baldwin-Wallace they have one, but they make the faculty go into the snack bar to get any donuts or other food. They have coffee there-- Am I right, Clark? (Agreed)

Question: (Tony)

Okay, now this is the thing, I believe, we have in our new building. There is a small faculty lounge--I don't know what will be in it. I believe that there are adequate cafeteria facilities in the new building. The union has a cafeteria style dining setup, but a special dining area for the faculty.

Question: (W. Evans)

Do the faculty members go through the same cafeteria line as the students?

Answer: (Tony)

I don't believe they do. Evans: (Acknowledgment)

Question: (Tony)

Do you think that this is a good policy? What would be your ideas on opening this area to students?

Answer: (W. Evans)

I think if you have a policy on this, you had better observe the policy. If you don't like the policy, then I would say, work to change it. You will find that many faculty members would probably like to invite you into that faculty area for a particular discussion that you might want to have, but they might be hesitant to do so for fear of getting raised eyebrows from other faculty members. Is this a set policy?

Answer: (Tony)

I don't really know if there is a set policy.

Question: (W. Evans)

Well, I can't answer for your campus. This would be an individual building policy which would be, I suppose, up to whoever was setting policy for your building. And, in your new building, I believe you have a Board of Governors--at least ready to function. Clark, do you have a comment on this?

Answer: (C. Drummond)

Yes, I do. In regard to the faculty loung we have at Baldwin-Wallace in the union. When the building was opened, it didn't have a rug on the floor--it had tile that was just beautiful--furniture that was very nice--very comfortable. The faculty wouldn't set foot in it because they felt the other part of the building that was open to the students was better furnished. In three days, we had wall-to-wall carpeting installed at a cost of $5 or $6,000. Now probably seven or eight faculty members at a time use that lounge. We have really found that they don't like being closed in like that. If they want to do that, they can do it in their offices or around the coffee machine.

WALTER B. EVANS

All right--anything else? Any comments that anyone would like to make? The questions are regarding lounges. I think we have there between Clark's statement and mine, what is generally an almost unanimous consensus among union professionals. We would like to break down barriers. I know, myself, everytime I am sitting in our cafeteria-lounge down there in our faculty dining room, I feel like I am sitting in a fish bowl. Everybody walks by and looks in to see who is there, and I think everyone of you is at Western Campus, at one time or another, sees somebody in there, possibly me or somebody else, catch the eye and there is an immediate wave back and forth. So here is this artificial barrier--the window is between the wave or the non-verbal greeting that we have going on there. I think it should be broken down.

This does lead us into the next area that I'd like to talk about--dining facilities. I don't think that dining facilities and the use of them as program areas should be overlooked--with food service or without food service. With or without anything, sometimes including permission of the Business Office or the cafeteria manager, depending on what the program is. I think it would be courteous to inform the cafeteria manager that you are going to do a small program at a certain time--let him know that you are coming, in other words--he might be of help to you. I think it is courteous and the thing to do. Certainly our cafeteria area is large enough to take care of any gathering that we might anticipate around here, unless we should by some "mistake" get everybody on campus at the same place at the same time, then I don't know where we would put them. But, using this area for programming is something that should not be overlooked at all. On this campus the ceiling is now being replaced with a new acoustic ceiling and it should be much more pleasant in there.

Regarding dining areas and food generally, food is considered to be a definite adjunct to programming, so is drink, including beer. Both are catalysts to programming success. If there seems to be a place where you can put some refreshments into it, you will probably have a better program because of it--not necessarily--I wouldn't depend on that. You still have to have a good type programming itself, but the food will very often help it. The whole business of food in relation to programming actually could take not one full two hour session, but a whole course on that very subject. So, I will suggest a few programs that could go into the cafeteria, as we have it here on Western Campus, and I am sure that it applies to most any place.

Dances: Either nightclub style with a floor show, or straight style where you just bring in a band and push the chairs away or any type that you would want.

Jazz Listening Programs or any type of listening program: I would not put a chamber music program there during the peak lunch hour, but why not bring in a string group sometime or put on records of this type. Some things cost very little--why not use the area.

Television Specials at any hour: Including the middle of the night--could certainly be placed in the cafeteria.

I am sure that if we had a colored TV here and the plan for the Apolo II program had come off as the originally announced schedule, even this summer (without any program we have going on), we could have opened up the cafeteria in the middle of the night and had people come to watch it. I do not believe that people would have missed that chance.

Soap Box Programs, Opinion Programs, Do Your Thing Programs, Election Campaigns offered for use to Student Government or to any group holding an election of any kind.

Movies in the cafeteria could certainly be put on. You don't always need a completely darkened room for a movie. Why not run a Flash Gordon serial--twelve chapters in twelve days. I know several here at Western that it would certainly be appealing to. One of them, I think, would go to see a Flash Gordon serial if it happened to be in Columbus.

The Election Return Watching, I think, could be an important thing--especially if there is a big local issue such as a campaign for Mayorality. Mayorality returns coming in for the city of Cleveland or more especially if there is a

Tri-C levy coming up (and this might be the case), why not have the election returns programmed in there and set an Election Watch Party.

These are just a few things. Refreshments--food--again, they might cost a little bit, but they can enhance a program very much.

Whatever area is used, if there is any kind of decoration, alteration on a temporary basis for a temporary program, it is necessary to have certain tools available, and I would suggest that you have them available. Spend a little bit of money and get a hammer, a saw, two or three screwdrivers (maybe a Phillips screwdriver), a pair of pliers. It saves you running down to maintenance and signing for it. They don't want to lend them to you anyway, because through sad past experience, let's face it, they never get them back. Have them available, but then check them out yourself, keep them under very tight control. And this, incidentally, might be the start of a small crafts shop.

Other areas, not necessarily for programming, that the students are involved with are the student offices. Student offices on campus are the controversial subject at all times. Properly used, student offices can be absolutely great; if improperly used, they can be almost disastrous. I would suggest that you use them properly. Use the offices not as card centers, necking and petting parlors, pizza joints, coffee breweries, lunch rooms, jazz or rock and roll centers, garbage depositories, or wrestling matches (sometimes mixed). These are all things that people see when they walk by, and if you turn one person off, you have made an enemy. And one person who sees somebody in the Union doing something that turns him off, this really turns that person off against the whole union programming board--and don't you think it doesn't, because, friends, it does. And, the last thing you want to do is to turn people off. By the same token, you shouldn't sit there on your hands as the Little Lord Flaunteroy type either. Being casual, discussing what you are doing, evaluating past programs, just having a real great program with general bull sessions on any subject, might spark an idea for a program and it might turn out to be the greatest. I suggest that you keep doors open, but if there is a program going on in the next room, such as the lounge, remember that that program is going on! Be thoughtful about it. When you are having a meeting, of course, a closed meeting, by all means, close the door, but have the meeting. Amazing things can come from student offices... just make them good things! Remember again that you are spending everybody's money. This is everybody's money that is paying for the light in that office. The more people you turn off, the more justification people (I mean the entire student body, faculty, staff, even maintenance personnel or the casual person not connected with the college who walks in looking for information and walks by) will have for complaints. Turn them off and you have made an enemy, and the college, in that case, has made an enemy and these people will have justification to challenge your existence. So, along that line, in using offices as your facility, police each other.

Any questions or comments in this particular area? Either dining or student offices!

Yes, Clark.

Comment: (C. Drummond)

A student at Baldwin-Wallace decorated his office very beautifully. This had the effect of turning people on--and I am sure it brought some people into the room.

Comment: (W. Evans)

Remember, it (the office) is a continual showcase; no matter what you do, you are in a showcase.

WALTER B. EVANS

I would like to talk a little bit about a gallery. We have a gallery here on campus to be used for much more than just hanging up a few paintings and walking away until it is time to take them down. This gallery can be used for all sorts of programming. You can have receptions in there, you can have coffee hours, you could have a record concert...there you could bring in a chamber group. If there was an exhibit up at the time that had to do with jazz, why not have a jazz thing in there. I know that there has been some consideration here at Western Campus to bring in an exhibit, a very well known exhibit by a very well known artist that happens to be scenes that were painted in a burlesque theater. Well, maybe bring in a burlesque show and put it right there in the art gallery--and I use "burlesque" in the classical sense of the word here. If you have other ideas, I will give you advice--you can take it or leave it, it is up to you.

Changing the floor plan for each exhibit can be a very good thing. It can avoid the monotony of the same arrangement and the same thing is true in a lounge area, or any area. Even the arrangement of furniture in your offices--in any area. I don't think that you should turn the seats in a theater around facing the opposite direction just to avoid monotony--this is ridiculous--but just changing things around to avoid monotony will in many ways draw people in to see that something's new--"Let's go see what it is!" As far as the gallery is concerned.

placing the most eye-catching piece in the exhibit in the most advantageous place so that it can be seen at a quick glance and draw people in, I think, is a very important thing in how you hang an art exhibit--whether it be a painting exhibit, a sculpture exhibit or whatever.

In all areas, a fresh coat of paint doesn't do any harm, once in awhile. As long as we are in this complex, paint is one thing we don't have much trouble in doing. You don't have to get (well, maybe you do) too many permissions to paint an area.

As far as your rooms are concerned, generally the rooms which we considered the union here, which I explained before--our lounge, our gallery, our theater, our coffee house, and The Wheel. If they were all decorated in a certain theme, why not name that theme and then name the rooms accordingly, rather than have the "401-14" be the lounge? Pick a theme, like the names of Ohio Lakes, countries, cities, mountain ranges, states, trees--endless possibilities. However, when you do that, remember you are definitely committed.

As far as furnishings are concerned in any area, this could be another two hour subject, or even a whole course. The only advice that I can give you on this is that if you are involved in a furniture selecting committee, go for quality, the best obtainable. Reduce the quantity, but never, never, never reduce the quality, because an apology is never necessary. You might have to spread things out a little bit more, you might have to move stacking chairs (such as the ones we are on tonight) around a little bit more often, but don't ever, ever, ever sacrifice quality just to get quantity. If you do have these areas decorated tastefully, this too will bring people to the programs you schedule.

Another thing that has been much overlooked on many campuses--including our own--especially our own--is programming outdoors. Here is a tremendous facility, virtually unlimited. Outdoor programming on campus--outdoor programming off campus. Off campus, any public or semi-public area within a hundred miles of this location could certainly be used for a one-day program. Up to 250 miles or even farther for a week-end program, a week-end outing of some type. I suggest that you get maps, look at them, write the Conservation Departments of the various states--Ohio, Pennsylvania, West Virginia, Michigan, also Ontario. Don't rule out the eastern portion of Indiana. You might be surprised what's available there. Just the very fact that people do go on journeys and tours to outings, the very fact that they do go a distance, might be very appealing. You might even consider some foreign tours between quarters once in awhile. On this campus, I don't think we are quite ready for that, but we could become so if it is built up. Ski trips in certain areas--look at New York State. Western New York--tremendous possibilities, and we're not that far away. Right on our own campus here, we could easily have horseshoe pits. We did at one time until we had a grass cutting and they disappeared. You could have lawn bowling. It wouldn't take much to level a place out. So there are bumps in it--all right, that is part of the hazard! Boccie is a very popular sport among some groups of people. I understand that you have to learn how to swear in Italian. But boccie is a lot of fun--something like lawn bowling. In case you want some instructions, I would say, "Go look it up!" Once you have built an area of this type, programming in that area pretty well takes care of itself. We could make the use of The Wheel available as a check-out place for equipment, offer it free on a sign out basis or charge some nominal fee, or put a deposit down so you can be sure you will get it back. What's wrong with building an archery range right here on campus? It could be done very simply, not much work and could be a lot of success.

There are certain aids to programming that could be arranged. Some of these we have on our campus, some of these we don't. I am sure that for everyone that I think of, you, maybe individually, could think of two. I am just going to mention a few, and suggestions are everywhere. Sound systems of your own that you can move at a moment's notice, portable tape recorders, telelecture (more about this a little bit later), collapsible portable platforms, sign machines, our own ditto machines down there. There are many, many things that could be used--these are only a few. Keep your eyes open, ideas are everywhere, believe me.

I mentioned a moment ago, "telelecture." I would like to go into that a little bit, and then I am going to ask Clark to comment on this, since he has had experience with it.

A telelecture is, first of all, not a television set. There is no picture involved unless you provide a drawing. A telelecture is an amplified telephone. With an amplified telephone, you can have a program literally involving any person in the world. I don't think we are ready for the moon yet, although you may have noticed--I am sure many of you watched the moon landing; if you didn't you missed the greatest show in the world, and you saw President Nixon talking to the people on the moon, using an ordinary telephone just like the one in your home. Think about that for a second! Anybody has the ability, the equipment is available through the telephone company, to get you in touch literally with any spot on the globe. All right, you have an amplified telephone with movable microphones on long cords--where, if we had one here tonight we would be able, if you wanted to contact Roger Rodzen up in Madison, who was here last week, and ask him a question--say, "Roger, the group is assembled again, they would like to ask you a question." You get him on the phone, maybe you get him out of the shower, he is on his phone and you are right here in the room and you are talking back to him.

Consider the possibilities of that for a moment--tremendous! You could certainly cut the cost of getting a speaker here on campus. You will always eliminate his travel expenses which you always (don't kid yourself) pay. That's in the fee! Today's people--people who are in the headlines today--can be on your campus by means of telelecture tomorrow. You can have a guest on campus and follow it up a week later by a discussion with him. It is important that this be done properly. Don't ever try to over-do it!. The cost, nominal. The cost over a year would be much less than we would spend on Western Campus for many of our single programs--many of them. I believe the last I heard about the cost, it was $35.00 to install it, plus $5.00 for each jack you put on the campus (this way you can plug it in when you use it) plus $35.00 per month flat rate (this includes 90 local calls) and your long-distance charges. In a period of a year, you could have an investment of $350 to $400, which would give you a facility worth many, many times that than in what it would provide you. The places I would suggest here on our campus would be first of all our lounge in 401, theater in room 407, student conference room, possibly the upstairs basement, also use this to make other arrangements. Therefore, I would suggest the Director's office or the Union Board office. Here is an opportunity for a committee wanting to talk with a lecture agency and the whole committee can talk with the representative of the agency. Remember, there is strength in numbers. At Metro, I am sure that Ron Dula and his crew can easily find appropriate places for this. One of the most fascinating things that I have ever encountered, ever used, ever seen. It has tremendous possibilities, values. You have a programming method available literally at a moment's notice. Planning programs could be anything from foreign events to an "on-the-spot" local newscaster just in with a big story. And think of the internal public relations. We talked many times about getting the faculty and administrative staff to know what in the world the Union is, what it is trying to do, and all that. We had a big discussion on that last week. Here would be a tremendous place for you to get some internal public relations with them by offering to the department heads and the faculty generally, the use of this facility, where you furnish the facility (It isn't going to cost you anything, because when you get it, you have it). To offer them the use of an area such as the lounge, what do you have to do? Set it up! They make the arrangements, if they want you to help, fine! They pay for the long-distance phone calls. So, what does it cost you--virtually nothing. And think of what a good will gesture you might have made toward the faculty. They can get anybody (maybe a literature class discussing the works of a certain current author or something like that). Get the author on the phone--arrange it in advance. Clark is going to talk more about this in just a moment, but I do want to finish up here and come back to Clark, and maybe have some more discussion.

College Union 101
July 30, 1969
Thomas Kasicki
Clark Drummond

Public Relations and Publicity: Some suggestions. We do have a sign shop. It is going to be run by a student assistant. We are committed to making signs for the entire campus, for any event, any direction, many, many things. Signs for people's doors, desks--many, many things can be done on that. The student assistant is an employee--you've got to follow the rules--because as an employee, the student assistant must take things in the order in which they are received. Don't make an enemy of the sign shop operator. The reasons are obvious. But, remember, you have got to follow the same rules as anybody else. This is part of paying attention to the details of programming. We have a very, very fine Reprographic Laboratory (better known as the Production Lab) downtown. Give them the lead time and they can produce tremendous brochures for you.

We have many bulletin boards on campus. These are assigned in certain ways for certain departments and areas to use. With the exception of a very few done by the Academic Department, I have yet to see on this campus anything that could be called a "bulletin board display." Just putting four holes through a sign and putting it up with thumbtacks, is not a bulletin board display. Many people complain many times that the signs all blend and look alike. This is certainly true, but if you put up a display, you might catch an eye that looks over and looks at it, and of those that look, they might even read the message and get it and maybe even attend the programs.

Used Display Cases: We have some old ones around here and we are getting some new ones, especially for the art gallery. When not used by them, certainly they could be used for 3-dimensional displays. If you are going to have an author on campus, put book covers of his books on display. Many kinds of 3-dimensional displays could be put on.

Outside, right at the student entrance, we have what we call "The Stump." It was used quite effectively for awhile. All you need is a can of paint and go out and paint whatever you want on it. We have a rock--we are still hoping to get it moved out in the same area. I believe a rock could be a tremendous thing. Every time you want to advertise, take a can of paint and go out and paint it right on the rock. There it is, right there for everybody to see!

As far as the use of radio is concerned for advertising, the national consensus among union people (both students and staff), is, forget it or leave it to the College Public Relations Department to make arrangements for you. You can give them direction if you do make this arrangement. Make sure that they are doing the job for you that you want done. Another thing to think about along that line is the college P and P/R Department, better known as the Office of Community and College Relations, or something like that. They have a budget for this. Why not use their budget, if they are willing to do something. But you have to let them evaluate it and decide because it is their budget. Advertise one event at another event. If you have a convocation to close out, tell what is coming up.

Many people have cameras and like to make motion picture films. Why not ask them to make trailers--just short film strips--advertising your next event and show it at the movie between a short subject and a feature. Show it first--it can even be done with sound--not difficult at all. The college has some facilities where you can use a tape recorder, playing music along beside. It doesn't have to be synchronized with the voice--think about that for a moment!

Sell tickets for the next event, at the last event. If it isn't a ticket event, pass out flyers--I mean "pass them out," don't just put them down to be picked up. People won't pick them up. But, if you hand them, they might drop them, but some won't drop them. A good display of anything should be mobile so it can be moved from place to place. Get a cart and put it on wheels. If you have an event, move it there.

P and P/R: You can not have too much publicity.

I would like to ask Clark to talk just a few minutes on this idea of telelectures. He is a man with a lot of experience in this, believe me. They have one at Baldwin-Wallace and they use it tremendously. So, Clark, I am even going to ask you to take the mike for this, if you will.

CLARK DRUMMOND

Why, sure! I don't want to take too long on this because I imagine you have got some questions and reactions to some of the programs and suggestions that have been made. But, let me give you a few examples of how the telelecture has been used in the past and the kinds of things that might be possible. I did a program series recently on American humor and three of the programs in that series were done via the telelecture. One was an hour long conversation with Steve Allen--most of you know who he is--with the students asking various questions about his perception of humor and satire and this kind of thing. All we needed to have to set that program up was his agreement to be at a certain telephone number at a certain time and his interest in our program, and his willingness to share an amount of time with us. He originally agreed to spend twenty minutes with us answering questions and the program ended up running well over an hour. Cost of that program in terms of a long-distance call was $27.50. Most of you know that wouldn't even cover the cost of his lunch and party, if he came to the campus. We also had a program in the humor series that illustrates another kind of thing that happened with the telelecture that we were able to do. We had asked the cartoonist, Jim Berry, who does a panel cartoon called "Berry's World," to participate in the series. He said he would be glad to come out and do a program, as long as he could clear it with his lecture bureau

(Keedick Lecture Bureau in New York). Well, the lecture bureau said, "No," that they would prefer to have the $1,500 that they normally get for participation in the program, and they wouldn't allow him to come out to the campus for the $100 that we were offering, even though he lives on the other side of Cleveland. So, instead, we had Mr. Berry participate with the telelecture. He called from his home on the other side of Cleveland and talked with the students and, in addition, sent some original cartoons that he drew for the program, out to the campus. So, we had those to look at and talk about while we listened to him on the phone. So, here we had a program that cost absolutely nothing that would have cost $1,500, and we had the participation by an extremely charming and knowledgeable man. So, that's the kind of thing that can happen--you can get around this "buying" of the lecture bureaus.

We also did a program with Allen King, the Jewish comedian, from his office in New York. You could visualize him sitting there with his feet upon his desk, with a cigar in his mouth, looking out the window at the traffic. In fact, he talked about that as a humorous situation. And, it really gave people an opportunity to deal with this on a one-to-one basis, instead of just sitting there listening to a monologue or a fifty minute lecture. And it also, I think, gave the speaker some feeling of closeness to the people asking the questions. It's a little artificial in that he can't see the audience. That has its advantages and disadvantages. On occasion, the turnout is three or four people, rather than the number that you expect, you have to have them make a little more noise, a little more crowd noise, in the background. But, you don't have to be worried about the number because the three or four there will get as much out of it as 100 or 200. So, it has its advantages in terms of that. If you want, you know, spice it up with a little audio visual, just get a couple of snapshots with an overhead projector or slides and show several different projections of this kind on the screen while he is talking. So, you get some way of tieing the figure in with the voice.

We had the Governor of the State (not this state) keynote the student banquet after the speaker had canceled out the morning before. We called the Governor and said we were going to have representatives from 27 college Student Governments on the campus here tonight and would you spend 20 minutes talking to them and answering questions about student power. It turned out to be the best keynote for a student banquet that we had in several years, and it didn't cost a cent. Another thing that we were able to do with the telelecture was to highlight a local program with a small budget in the terms of speakers, with International figures through the telelecture. This was done by having a conference on the United Nations, with local professors from the area, and then having those people from the United Nations talk with the delegates and participants via the telelecture.

So, there are all kinds of ideas of programs that you can do. And, I have been talking here for the last few minutes of the kinds of programs that you generate. There are all kinds of things that professors can do. A religion professor can talk to Malcolm Boyd on the phone, where it would cost him a fortune and he probably wouldn't be able to arrange to have him come to that class. As somebody mentioned before, you can do planning sessions from one school to another, from one kind of expert in one field to another, with your group--and it really doesn't cost much at all. We had an exhibit on campus from a black photographer for Ebony Magazine. After the exhibit had been up eight or nine days, we called him on the telelecture equipment and had the students ask him questions about the pictures and how he felt about it, and react about the exhibit. So, you can do it in ways that are not normally associated with the lecture program, and you can have different kinds of reactions. And this can be done, you know, when Dionne Warwick comes to a concert downtown, get her to make a ten minute call in the afternoon or a twenty minute call about various kinds of things that you are interested in.

One other thing that I would like to point out, is that when the value of the telelecture gets around, it is going to be difficult to program because people are going to be asked to do this thing all the time and they are going to realize that they can make money on it. But, right now they don't know that. Secondly, don't offer to pay an honorarium--just ask them to donate their time, and if they are sold on the concept that you have for the program they will do it. Only on one occasion with the telelecture have we ever paid an honorarium. In most cases, they don't expect it--so don't offer it!

Any questions:

Question: (W. Evans)

You say it's a pretty versatile thing then, Clark?

Answer: (C. Drummond)

Yes, I think it's tremendous. It doesn't work real well with 400 or 500 people because you don't get the intimacy in terms of the questions and speaker, but for a fairly small group, it works very well.

Question: (W. Evans)

As far as setting up the telelecture, would you just talk to the telephone company downtown? Would they have the equipment and all that, or how would you go about setting this up, or is there a special company involved?

Answer: (C. Drummond)

That's a good question. You can now. Until recently, most of the telephone companies didn't know that they had this equipment. It's made by Western Electric and leased out from Bell. So, if you just ask the representative from the telephone company for the telelecture equipment, they now know what it is. The first time that I was associated with this, we set it up and (this was in Bellingham, Washington) there was a press release put in the Seattle newspaper that there was going to be a telelecture and that it was going to be starting at a particular time. We had two telephone executives from the West Coast telephone office drive all the way up from Seattle to Bellingham (which is an hour and one-half drive) to see this telelecture equipment, which they thought was a television type kind of thing where you talk and see the guy on the screen. They walked in and said, "Let me see the telelecture equipment," and we pointed to a big brown box and said, "Yes, that's it right over there!" You might experience some trouble in getting the telephone company to give you the telelecture. If they try to sell you something that costs several thousand dollars, then that is not it. It might be good, but that is not it. It costs like $40.00 and they come out and put a thing on the wall and you've got the telelecture. You lock it up in a cabinet.

Question: (Jan Rogers)

We already had the representative of the Telephone Company out here last spring, to talk with a couple of the students and we got a pretty good impression. Actually, considering the most successful locations of the Telelecture, myself, I feel, it is hard to listen to something and not see anything. For this reason, I feel it would be harder to put it in a lecture hall than to put in a lounge where you could be reading something or doing something, or the cafeteria where you really wouldn't want to see the person, but you would enjoy his discussion. I think this is why a telephone is so successful at home, because you can thumb through a catalog while you lie down in bed. You have something for your visual interest, just outside the conversation.

Answer: (C. Drummond)

I think the small lounges are the most successful--again, it depends on your program. If you are going to have Steve Allen, then, like we did, you have about 50 or 60 people interested and able to come at that particular time. But there are a couple of cautions here. One, if you are going to have someone like this participate in a program, don't misrepresent it. You know, if you are talking to five guys at a table or snack bar while everybody is listening to rock and roll music, that's one thing. But, if they are doing a serious academic program, and you are really interested in what they have to say, then that's another. So, in terms of plugging into an area at the snack bar, you need to make sure that the people who are participating are interested too, because they will pick up a phony situation in a hurry where you just got them to participate for no fee or just for the name. I think that's a good suggestion to have some editors involved and use a small area, but you need to make sure that you just don't misrepresent the equipment. The other thing that sounds kind of silly to have to metnion, but don't forget that there is a time difference when you set up your program. You have everybody sitting there at 4 o'clock and it's 7 o'clock out on the coast, or 3 o'clock in the morning in England. You write to this guy and say, "Would you mind calling at 3 o'clock in the morning?" You know, he probably does.

Question: (Tony Kosoglov)

One other thing about this telelecture equipment. Can you possibly hook up, say, like two people - e.g., one person in California and another person in New York, say of similar fields, and then talk to both.

Answer: (C. Drummond)

You can, but it is a different box. It's a different setup. It's not the one that I have been describing.

Comment: (W. Evans)

I think the telephone company, Clark, could arrange that. You just have to dial the operator and ask for the conference operator. I had occasion in connection with this very course to talk with three people at the same time. In setting this up, I called the operator and got the conference operator and was able to talk with all three of them. So, there were four of us going on the line at the same time on this. And, this is nothing more than a telephone line; therefore there should be no reason that it couldn't be done. When you call the operator, she doesn't know whether you are in a big conference room with telelecture or in your own kitchen making the call. You place the order to the telephone operator what you want and the telephone operator will supply it. So, yes, I am certain it could be done with this equipment, just in that manner.

Question: (Jan Rogers)

When you have this telelecture--a discussion between a famous person and people in school--what are a few ways that we make sure that this conversation keeps going and does not break up? I suppose maybe you'd put in a few people of your own and you would want to make sure that the students participate also.

Answer: (C. Drummond)

I think basically that you answered your own question. I think that that probably is the best foremat that we have had. One thing is that you ask them to speak for five or ten minutes to set a framework for the tone of their remarks or questions, so he won't give a 45 minute thing on the telephone and nobody is going to listen. But, he will talk about five or six minutes (maybe seven) about his philosophy or whatever he is going to cover, or the specific background or research that he is doing. Then, you have somebody prepared with questions, and maybe the whole group has discussed these at a time and picked out the best ones and somebody asks them. You should have someone prepared to carry the entire hour program with questions that would probably be of interest to the whole group. Because if you trust this group, or any group, to come up with questions that would be interesting and make the best use of this time for the person, he probably won't really have them.

Comment: (W. Evans)

In other words, Clark, you really think there should be some sort of moderator who could pretty much casually play it by ear to make sure that things really do keep going.

Answer: (C. Drummond)

Right, and to bring in student questions when they come up. We have had the students write the questions out so they are typed and they don't give speeches and they have an idea ahead of time what they are going to say.

Question: (Jan Rogers)

Do you have just one moderator or do you have moderator groups, since you have different people participating?

Answer: (C. Drummond)

I think whatever your interests are.

Answer: (W Evans)

Either way.

(W. Evans) Are there any questions or comments that anybody has on anything regarding the use of facilities? I personally consider it a very, very important thing that people do expand the use of their facilities as much as possible. And, I am certain that with using a little bit of imagination, everyone of you could come up with an idea of your own that could be better than all of the ones presented here tonight or all of the books that have been written, or all articles or papers that have been published on this subject--and there have been quite a few. This has been tailored to our own campus. I hope those of you from Metro have benefited by this.

Clark, do you have another question on this? I notice that you have your hand up!

Comment: (C. Drummond)

I just wanted to make a quick observation. I think utilizing the facilities is really important and I want to give just a quick story here to illustrate that. What would you think about putting art work in the recreation area? You know, where the ping-pong tables and the foose-ball, pool, and all that kind of thing is? The first time we tried that, the guys down there said, "You are ruining our pool hall, we don't want the art in there, get it out of here!" So, we really didn't push having the art in there. The next time we tried it, we had a baseball player--a top guy--he was a fine painter--come in and put the work up. He was down there spraying with this paint, and a guy says, "Get out of my pool room!" And, the guy answers him in the same way, like, you know, "What are you talking about?" And, they get into a real thing where they can see that an athlete has different interest and they can be interested in art. And, so, I guess what I am saying is there may be an area where you wouldn't anticipate doing that kind of a thing, or the thing that you have in your head about it sounds really strange to you. Go ahead and try it, because it can work. Like an Early American Office for a College Union Board sounds a little strange to me, but it works! So, I just think you should try some of these things and if it doesn't work then there's no--you know, in terms of ego involvement, you just back up and start all over again. But, you don't gain any ground if you don't try.

(Evans)

Any other questions or comments that anybody has?

For those of you who are not officially registered for this, I am going to ask you to come up here whenever we are closed and Amy will take your names. And, Amy, I don't know whether or not you have a roll for tonight, but on that promise we have got to keep the record straight. That's 50% refund for perfect attendance for those of you who are enrolled.

Next week, Rod Swearingen from Ohio State will be here to talk about the Program Board, why have it, and other things like that. The following week, his boss will be here--Wendell Ellenwood--the director down there, to consider the values in all this whole bit.

Any questions, any problems, any comments at all? Now is the time!

Comment: (Clark Drummond)

I would like to say, thank you very much for letting me come over. I hope it wasn't too much of a monologue. But there is a certain advantage in being able to sneak onto a campus and do a thing for a couple of hours and then drive back home. If you want to come looking for me, it's the tall building with the tower at Baldwin-Wallace, and I would be happy to see any of you.

Class dismissed!

August 6, 1969

COLLEGE UNION 101

THE COLLEGE UNION PROGRAM BOARD

presented by
Rod Swearingen

August 6, 1969

INTRODUCTION
WALTER B. EVANS

We have with us tonight Mr. Rod Swearingen, who is Assistant Director for Programming in the Ohio Union, Ohio State University, Columbus, Ohio. Under Rod's direction, the Ohio Union's program has continued to be one of the finest in the nation. He is here tonight to talk about College Union Program Board, with emphasis on why have a board, the function of the board, its authority to itself, its committee, to the professional staff, and to the college; and, its responsibilities to itself, the committees, the professional staff, the college and the student body.

It is with great pride that I now present Mr. Rod Swearingen.

ROD SWEARINGEN

Not to be negative concerning your course this evening, but this may be more like a sweat along than anything else, but try to bear with me and don't watch the sweat, but listen to what we are trying to discuss.

I am pleased to have this opportunity of joining you this evening and sharing my thoughts concerning college union programming and its structure and organization staffing. I am sure your previous sessions have been informative and helpful in developing some overall perspectives for the College Union. Tonight I would like to spend sometime discussing the College Union Program Board. Why have one? What are its functions, its authority and its responsibility?

I see that in one of your previous sessions, you discussed the philosophy and justifications of a College Union. I am sure that among the many justifications mentioned, one was the need for the College Union to be an integral part and complement to the educational program of the college. A second would be the opportunity for self-development and providing development to the area student activities and the social life of the campus. Another would be to serve the college family and its needs and desires. In any case, these goals and hoped for outcomes just do not happen by themselves. Much activity and planning must take place first.

Let's examine how this planning and coordination comes about. In fulfilling the long-range goals that encompass the College Union philosophy, people have to be involved. A building, no matter how attractive or ample does not in itself create a campus unity, nor provide a rewarding personal social experience for students or even introduce them to new cultural or recreational interests, nor prepare them for better citizenship. A building just makes these things possible. What actually takes place, for better or worse, will be reflected by the quality and effectiveness of the student and staff leadership. The most important thing about a College Union is not the building and its equipment, but rather the people who run it. We have buildings with fine program facilities and no program worth mentioning, and poor buildings with exciting programs. You can have no building at all and still provide rich experiences for students if you have creative and interested students and staff. Therefore, remember, the College Union is not a building, rather it is a program.

Now in order to carry out this program in the College Union, the organizational structure and operating chart will differ as methods of policy-making and lines of responsibility differ from campus to campus. But, at the same time, Union organizations do have something in common, as college patterns do. I will deal with several items that Union Governments do have in common, and then point out what forms seem to be utilized most successfully.

The first requisite for a program organization is an agreed upon, clear controlling statement of purpose, authority and responsibility, so that all those involved in the structure will know what they are trying to achieve and who does what. This means a constitution approved in advance by all parties that have a real or assumed power in the matters of student life. These groups may include a student affairs committee, the student government, faculty, and possibly even the college trusteees. Once approved, such a constitution assures a continuing purpose and explains the reasons for the Union's existence. It should determine the kind of staff to be selected to carry out the purpose, and it will protect against change in the Union character and function when governing boards or individual directors change, or when other college or student agencies happen to get ideas that suit their purpose.

Let me just say that once the constitution revealing purposes and goals have been completed, the operation does not stop. One of the biggest faults that I have discovered is the lack of periodic evaluation of such purposes and goals. As the student membership changes, this constitution should be reviewed and thorough discussion held in order that everyone understands it contents. All of us need to evaluate more often and see if we are honestly achieving goals and purposes of our College Union. In too many cases, this simply is not done.

Closely related to drawing up a constitution stating purposes and goals, is the formation of a governing structure. Here is where the Program Board comes into existence in a very prominent role. Probably the most traditional approach to College Union structures centers around a 2 board structure. I would like to pass out for your observation an example of a 2 board structure (See Exhibit). As I told Walt and Jim, at supper, this happens to be an example of the organizational structure at the Ohio Union at OSU. I do not intend for it to represent what you ought to be doing, because our campuses are different, but the point is that it does show a 2 board structure that we will go into at this point.

In the 2 board structure arrangement, first you have a general governing board made up of representatives of several groups that use the Union, and pay for its services--students, faculty, staff, alumni. This body makes broad policies, under which the Union operates.

The second phase of the 2-board structure, is a board composed entirely or largely of students, which has the function of program planning and program administration. Before going into depth on the program board, let me just say that the greatest variance in organizational structure in College Unions today seems to center around the governing board concept. With the increased pressures on todays campuses brought by students, for the sharing of power in the campus community, more governing boards are being created to deal with the total operation of the College Union. Prior to this, either a governing board of this nature did not exist or those in existence were not being utilized to their fullest. This subject can be explored later in our informal discussions, for it could be a complete separate topic in itself. So, remember that for our discussion period; if you would like to pursue a discussion on an overall policy-making board, we can do that.

Now certainly at the heart of a 2 board arrangement is a Programming Board. What are the merits or reasons for the existence of such a board? For me there are many justifications. Let's look at several of these. In actuality, the basis for student participation on a program board and a governing board are somewhat similar. However, for our participation on a program board and a governing board are somewhat similar. However, for our purposes this evening, let's direct our attention to the merits of student participation on a program board.

Initially one of the greatest values that has come out of the development of the College Union, has been the opportunity afforded the college to train students in self-government, and in leadership of community affairs. Some define and practice this in the form of self-directed activity; others note the opportunity to practice leadership. Genuine interest on the part of students and the assumption of real responsibility by students have been given a leading and central part in the direction of the program. In any case, the opportunities for College Unions in this area are basically unlimited. Secondly, a program board should make the program and building services fully responsive to student needs and wishes. Certainly one has to recognize that the largest constituency using the Union is made up of students.

Therefore a program board composed of students should make itself aware of the attitudes and desires of its own campus. At the same time, there is another facet of meeting student needs. The program board can serve as a tool for keeping the staff aware directly of student opinion. Each of us as program staff must keep alert to the changing campus, climate and the student leadership comprising that campus. Third, and closely tied to the academic aspects of the campus, is that the participation on the program board should give opportunity to try out in practical situations, principles, skills and appreciations learned in the classroom. For many, the College Union is still viewed as a laboratory of leadership --a laboratory where the student is able to test ideas, practices and procedures. Certainly the fulfillment of this ideal goes a long way toward justifying the existence and the development of the College Union in the total educational plan of the campus setting. Fourth and finally, participation on a program board provides opportunity for personal growth and development. In some cases, it even offers further preparation for a vocation. A significant portion of the personal growth idea revolves around the student learning how to work with others, whether they be fellow students or staff or faculty.

At the very core of this type of activity is the attempt at cooperative effort and learning the process of achieving results through joint action. The work of those participants on the program board are given ultimate opportunity for this development and growth to take place. Just a side light--for those who work daily with college students and who have done this for several years, there is a great deal of personal reward and satisfaction involved when we have the opportunity to observe this personal development, to observe the student coming into the organization as a freshman and then to see this individual expand and gain confidence in himself over a given period of time, gives much personal reward. At the same time, to see this personal development be recognized by one's peers, even greater satisfaction occurs. I am sure the individual student involved must gain a great deal of pleasure for himself from this type of experience.

Again, keeping in mind the two board arrangement and structure in the College Union, some time should be spent discussing the function and authority of the program board. Very simply, the Program Board's role is the development of a program designed for social, cultural, recreational and educational opportunities for the campus community. Internally, the program board should be striving to provide students with experience and leadership and human relations.

College Union 101
August 6, 1969
Rod Swearingen

What about the authority aspects of the program board? Personally, I view this authority as a partnership among students, staff and faculty with overriding implications for the College Union itself and the college as a whole. This partnership is best defined for me as a sharing of power, or authority in initiating, implementing and evaluating a college union program. I firmly believe that no one party, whether it be students, staff or faculty, could successfully accomplish this alone. Even if such a program could be carried off, much would be lost that is at the heart of the College Union idea.

Let's view the advantages of this sharing of power concept. First, from the student standpoint, the college and union are fundamentally institutions for education--a learning situation. It seems apparent that students learn most when they have someone to work with who is professional and knows his business. In many ways, it can be projected as a student-teacher relationship if you please. Second, the student has a real voice in the part of the Union that concerns him the most--the program. This does not mean that he is playing at programming or making arrangements in fulfilling staff planning. This means student direction, and if there's to be student direction, then there must be something to direct. At the same time, whoever "does the thing" acquires the learning. If a staff member does the planning, execution and work, he does the learning; therefore it is removed from the student.

From the staff and faculty viewpoint, the students bring constantly a fresh approach. This keeps the union in tune with what appeals to the students. In turn, this keeps the faculty and staff up-to-date on the latest trends and developments. Closely tied, here is the need for staff and faculty providing the essential continuity when needed. I have stressed more than one time with our students and program board president the need for them to know that historical development and background on a specific program, subject or idea. In most cases, I have attempted to give them this type of information. Sometimes this can take the form of interpretation of college rules and regulations, or purely past planning guidelines. Whatever the situation, I feel that this should give those involved additional knowledge from which they can pursue the necessary decision making.

Also, for staff and faculty, this partnership allows for better public relations with the student body. For some, this can be interpreted as a belief in the generation gap--this gap between students and staff faculty. But, in actuality, this probably exists less in a college setting than in other segments of our society. However, the primary point is that with the members of the program board and their respective committee members actively involved in program planning, better communications in promotional campaigns are conveyed to the student body.

For the College Union and the campus as a whole, this partnership with a complete and entire system of student committees, with faculty and staff members participating as well, can be viewed as the key to the strength of the Union as a democratic educationally significant institution. In the majority of cases, there is a general and willing acceptance of this partnership. As a result of this partnership, the College Union Program is likely to attract the best caliber and best motivated students. Again, my personal experiences confirm this particular point. Many times the president or officers of a small struggling campus organization have said that if only they had the day-to-day assistance and contact with a professional staff person how different their organization would operate.

In briefly discussing the possibilities of the Program Board, both internally in the organization, and externally to the Union and the campus, I would like to note several procedural suggestions that seem to me important in attempting to achieve a smooth running organization. Again, it may be desirable to expand on these in our informal discussion. I would like to note them at this point.

First, define the roles and responsibilities, very carefully, of the Program Board, the Committee, and the Staff. This can be done in at least three ways. Initially by the constitution and by-laws of the organization which we discussed.

Secondly, an initial conference with each board member, and they, in turn, with their committees. One of the most successful experiences that we have had at the Ohio Union at OSU has been when we have had a new program board come into existence, is that we have taken time to schedule an hour to an hour and one-half meeting with each member of the board. It is literally a session where we throw everything out on the table--my ideas, their ideas as they are coming into the job, the president of the board's ideas about that particular department or committee should be going. I think in every case, we have had people very positive about clearing the air about past, present and where we are going--so it has been a very successful thing, and I will urge this in attempting to pin down the role and responsibility of everybody involved.

The third idea that we have also found successful has been utilized for three years is a retreat idea. This is a concept in which the board (this is done initially after they are selected) and staff of the Ohio Union spend at least one day--it should be longer, if desirable--in which each party (whether it be student or staff) reviews and goes over in depth what his job and function is. We have had some difficulty in the past of students trying to understand our operation and who's doing what to whom. At the same time, I have had staff members saying, "Hey, I know that guy or that gal, but what does he (or she) do?" And, so, hopefully, and if nothing else, we accomplish a heck of a lot. We try to be informal and we accomplish a heck of a lot by just meeting each other, being casual, social, etc. We usually have lunch together, coffee breaks, etc. So, this is a third way, it seems to me, in which a program board attempts to pin down your particular role and responsibility in that particular organization. It has to be, however, immediately after selection.

The second general category: The board should be provided with as much informational material so he can learn on his own without depending on an advisor. There are several ways, and there are probably many things that you can add to my list. First, an immediate necessity is an informational handbook which explains policy and committee operational procedures, and that, in essence, puts together under one cover all the necessary information that individual board members will need to know as they go through their responsibilities for a given year. As I indicated to Jim and Walt, I have brought along a couple of copies of our informational handbook. Again, this is not designed in any way, shape or form to toot our horn, but it is intended to--if you want to look at them, you are welcome to--show you the types of things that we put together. It's done with stencil and mimeographing, and it"s a very simple form, but, again, our goal was to put that book together with everything in it that we could possibly think of that students were going to ask as they move through the system and try and understand procedural kinds of things. Another category that should be included as part of informational material would be past committee minutes and reports. There is no foolproof method to my knowledge and my eight years of experience, of getting a report system that is constant and works. We have tried everything in books to be sure that we get reports from every board member before he leaves, we have threatened with everything that we can think of. I will say that we have been basically successful in 90% of the time, but we haven't hit 100% yet. But, how many times have I heard (and I am sure that you have heard the same thing), "If I only had a report from my predecessor to know what he or she did, how valuable that would be!" Only one word of caution about that, and I caution the board the same way each year. If somebody has done a lousey job and they put down on paper, you know, a kind of a negative report, don't worry about this, don't worry about that, it will be done, just cool it, or wait until the end and do it the day before, and all that kind of stuff (I suppose that is the negative aspects of reports), but normally this does not happen and there is much more on the positive side than the negative side. I hope you have some system for reporting and a year-end report kind of thing that will be beneficial to the person coming on. I once said to individual board members, "Okay, now you have complained individually about not having a report, then let's be sure that you, when you get to the end of the road, make your report so that person will have some idea of what's going on in your department or committee."

A third area is a detailed budget. Again, this is a question I am relatively sure that you have asked: "How much money do I have?" And, if you have three functions or three events to plan and you are given $2,000, you know, how much money am I supposed to put on each event? Or, how am I supposed to come out at the end? Or, I end up with $100 bucks and I have another event to go, etc., etc. These are the kinds of questions, I think, have to be worked out early in the ballgame, but I know of some union cases and situations where the student board does not even know how much money they have, how much money their committee or department has and, particularly, mid-way through the year where they stand. You know, I think I spent "X" amount of dollars, but I am not sure, so month-to-month budget reports are a necessity, as well as a well worked out and written down, and in that informational handbook budget.

The fourth area under that informational material would be (and I think this is probably where your director comes into play) that you should attempt or put your hands on as much relevant printed material that you can on College Unions in general. Of course, it would be best if it pertained to programming, but I think this is a necessity. Whether Mr. Evans has shared with you, "The Association of College Unions-International Bulletin, that is probably an 8 to 12 page publication, it is a worthwhile thing. It gives you a perspective of what is going on across the country in College Unions, perspective as to what's going on in programming in these particular Unions, and anything you can put your hands on related to that. And, at the same time, any correspondence from the past that would give you some kind of perspective on the job and might go towards stimulating new ideas.

Finally, a general category that I just term "tid-bits" or reminders--or whatever you want to call it:

First, the staff and students are not in competition to run programs. There is plenty to do for everyone.

Second, good advising is a blend of teaching and the observance of operating necessities.

Three, trivial activities and low standards can kill any possibility of good programming.

Four, a lack of student initiative can be a result of lack of having anything significant to do, or an advisor dominating, taking over, and being too conscious about the success of the program.

Five, good personal rapport between the advisor and the student answers many problems. Relax, have fun, take a coffee break together. Know the personal side of the individuals that you are dealing with.

And, finally, all parties involved with programming need occasional breathers to take a thoughtful look at what they are doing and why. Such times should be provided for this. I hope in someway this is what we are doing tonight and what you are doing in this program this summer. Best of luck as you continue to look at your program here and attempt to make it a more significant and a live force on this campus.

(W. Evans)

So much for the formal presentation. Now, the road's open to all kinds of questions and discussion as you see fit. It's a completely open meeting, as it has been in the past. I was out looking for a few Metro students when I (when they found me actually)--and a few other people who came in late, so I did not have the opportunity to hear what Rod had to say, and had the opportunity to read--which I will do, of course. So, questions and discussions--this is completely Rod's evening. He's open to all kinds of questions regarding this, or, if you digress to another subject which relates to programming, or Union work in general, or Union operations in general, he is well experienced, has had a great deal of experience in the field, as you can undoubtedly tell from what he has had to say. So, have you rested long enough, Rod? Here we go! Incidentally, the last time we had a great deal of difficulty getting the questions from the tape, so if you could "yell" a little louder when you have a question or a comment, maybe this machine will pick it up a little bit better.

QUESTIONS AND DISCUSSION

Question: (Student)

In setting up a program, is there any special group of people that you plan for? Do you plan for the majority of students? Do you plan for several minorities, or what? What's your opinion on this?

Answer: (Rod Swearingen)

That's definitely a tough area, there's no question about it. If you go out to attempt to program for every minority on the campus, you may have a very exciting program, you may not be successful in terms of numbers. I think it depends on what your goals are and what you set as goals. If you want to interpret and you feel the campus is going to interpret the success of the program based on numbers, then you may want to be shooting for the majority.

If you are willing to stand up for a run of criticism, you have a program in a minority area, or a program that a small group of students would like to have, then you've got twelve people there, then I would say, "Stick to those guns and go at it!" One of the big problems for years (and Walt and I have talked about this earlier) is that too many people want to evaluate the program on pure numbers. For me, that is missing so much of what really goes on that it is not even realistic. Our philosophy has been: "We have a program, we have twelve , we have twenty-five kids. At least we have 12 or 25 kids that are more happy, more pleased than they were before." Now, how much money you can tie up in that kind of program, again goes back to what you said--goals and purposes. It may be your entire program. Again, it depends sometimes on the size of your campus.

Question: (Student)

At Ohio State, you have some things like "Homecoming", "May Week" and things like that. That, I guess is run by a commission, right? (Acknowledged) What is your opinion, say, on small programs--those that aren't real expensive or anything like that?

Answer: (Rod Swearingen)

Our philosophy has been to move ahead and to be less concerned about the numbers attending a particular function. Now that may sound silly when you say 25 kids showed up and that's what percent of 40,000 students. Now, that may sound foolish, but we feel that we are satisfied with that number of kids and that they are more pleased with the kind of program that they are conducting.

Now, I cannot avoid a discussion about, "Could we have had more?" Now let's not just assume that every 25 turn out program is a success. We still look at it the same way. Let me just say this in relationship to your particular question. The Traditions Board of Ohio State is organized under the student assembly, student government, here on your campus. And, again, the history of these kinds of things on individual campuses depends on how they have grown up. It happens that those large events were initiated and started by the student government wing, maybe before an active program conducted by the Ohio Union was even in existence. And, this is literally what's happened on most campuses. They do sponsor and direct, three large, all campus kind of functions. But, again, this is the history of our particular campus.

Question: (Student)

Could you give us an idea of what Ohio State, the Union itself, has done in terms of being successful or unsuccessful? Just the type of program.

Answer: (Rod Swearingen)

Well, I would say again because of our historical development, we are not involved in the traditional all campus events. Homecoming, May Week or May Festival kind of idea. In the winter quarter, we have Gold Digger's Sadie Hawkins theme concept. At the same time, because of the tradition and development of the campus, we are not involved in the major concert program on campus. This is done under the auspices of the Director of Mershon Auditorium. And just this year there has been created a pop concert committee to deal with pop concerts in a more coordinated and organized manner. Now, you are thinking of "What do they do?" Well, there are a great deal of other things that happen on our campus that we are involved with. But, I would say generally, that they are not termed "The Big, Large Traditional Event" kinds of things. Now, we do have, for instance, one of our larger events is the Fall Open House, which is THE open house, particularly if you are a Freshman, at the very start of school. There is an opportunity for them to get acquainted with the student activity program on the campus and the facilities of the Ohio Union. That's one of the larger events that goes on. But, see, that is directly tied to the facility.

Question: (Student)

Let me just say one thing. See, I went to Ohio State one year, so I am a little bit familiar with some of the things that go on. But, it seems like it was always. TAPE UNCLEAR....UNABLE TO DOCUMENT REST OF QUESTION.

Answer: (Rod Swearingen)

The large specialty dance would include the Fall Open House, I mentioned. We do the Christmas on Campus program, which is solely our responsibility. But, those are our two major fall campus kinds of events. We do have a corner on the market on the movie situation on campus. We have two movie series and there may be one other minor series related to the Fine Arts Department that's struggling at the moment, but we have been involved significantly in the movies program, which is one of our better on-going programs in this particular day and age. The dance program has had its ups and down, since I've been there, which is five years. When I came, you could put a rock and roll band in a corner, any place in the Union, and could have what seemed like a million people. Ballroom dances came back into style with a rock band, crowded ballroom, and that hadn't been seen on college campuses for years. Now, five years later, you can't get a crowd for a rock and roll dance on our particular campus. What we have gone to is I would suppose, a lot related to your Coffee House, except going to the "Full Coffee House with Folk Music Concept," we have gone with a rock/soul music with a small dance floor, and because the students today seem to want a more intimate, informal kind of atmosphere. We do happen to have, as of last fall, beer service in the Union. We put an entertainment program together on Friday and Saturday nights together with the beer service and, I think, made a very meaningful contribution to Friday/Saturday entertainment on the campus.

Question: (W. Evans)

Rod, we have done the same thing down here, except for the dance floor. We don't have any dances down here, but we have gone into a combination of rock and folk--not the same night, at least we haven't tried it yet.

Question: (Student)

Do you think the position of Ohio State, being right on High Street and competing with all the bars and what have you there, do you think that would affect such programs such as yours?

Answer: (Rod Swearingen)

Well, I guess the old traditional comment is that there are enough students to go around. We have had nearly capacity crowds on most Friday and Saturday nights in the Union with our entertainment and beer service. And, at the same time, a place called TheCastle (which is a renovated apartment building right across the street) has a long line running out 25 or 30 people on Friday night also. Now, there is no question about it that there's the "jumping place" in all the area, but I suppose there's a degree of competition, maybe in some respects because of our location we do get some of the kids that are up on High Street. If we were located in the middle of the campus and they were all up on High Street, where they are going to go, and we recognize that, they might not ever find the Union. So, there may be good and bad aspects of that particular situation.

Question: (W. Evans)

Rod, would you comment please on the success that you have with any kind of theme program. Like all your committees, or board, working around one theme for say a three week period, say virtually any subject. Have you done this?

Answer: (Rod Swearingen)

Probably the most significant area where we have tried to do that is with the Creative Arts Festival in the cultural area. This has varied from a five to seven day period of time. I would say that all of us realistically have evaluated this as having mediocre success in terms of its impression on the campus. We have discussed, and whether it will come to pass this year or not, will depend on the student's initiative and interest in pursuing it. The possibility of taking the creative arts in the cultural area in attempting to adopt a them and utilize it, say, in our design on posters, etc., and carry this theme over a much longer period of time. We have had comments particularly from our people in the school of art and school of music. One particular individual said, "I do not like creative art festivals. It gives all impressions that we are going to concentrate on the arts for a week and then leave it." And his thinking is that this ought to be something that is with us at all times. We have attempted to do that with a year-round active exhibit program in the Union; of having it there all the time and hopefully by various processes, some osmosis, etc., that students will be able to appreciate varying types of art.

But, we are thinking about the possibility of maybe extending this over say a Mid-October or early November date, up until say mid-April or early May. Take a theme, hit it awfully hard with publicity initially, carry that theme throughout this entire time, featuring the arts. It's kind of interesting, because I think it's probably a switch from what we have done for like ten or twelve years, and you know, everybody thinks we've got to have that festival for a week. And, everybody spends nine months gearing down for that one week festival. Where we might attempt to develop a continuity, a program that would be meaningful, could be developmental, we could build towards a final program in various areas. We are attempting to work with the academic areas, the Art Department, the Music Department, the Dance Department, these areas, Drama as well, in scheduling, they have their ups and downs--when they are active and when they are not. We cannot find a week on the calendar where we could put the best of all those departments together for a festival. About the time we hit a peak time where all the artists have done all this fine work all year and they are ready to show what they have done, we find that the Dance Department has folded its tent for the year. They are tied up because of a different schedule. So what we are trying to do is the possibility of putting together this block of time programs that would relate to these departments at their peak times, so that we could hit the best of their particular development.

Question: (W. Evans)

How do the Academic Departments react to this? Are they eager and willing to work with you? Or, do they want to go it alone, or just what?

Answer: (Rod Swearingen)

Well, this varies by department and by personalities in department. Fortunately, because of organizational structures of the campus, we now have a College of the Arts, and the Dean of that College has been very significant in assisting us in building a rapport between that college and the departments in it, and our particular operation. I think that all of us have made special efforts to keep that rapport in good stead. And, it is constantly something that we have to work at because we are doing different things at different times for different reasons. And, I think it is quite exciting when we have to bring all these people together and attempt to put on a program...whether it be a week or whether it be six weeks.

Question: (W. Evans)

That rapport could be just the opposite?

Answer: (Rod Swearingen)

Sure! A good example, when I first came in 1964, we had a Creative Arts Festival, and I saw this nice program and it said, you know, it's Ohio Union Activities in cooperation with the School of Art and the School of Music. But, we got to talking about this School of Art and found out that all they were doing was giving us a great deal of lip service to assist us on the program. There was no substantial support (and I am not talking about financial), I am talking about backing, publicity and assistance in that direction, and we started looking at this thing, saying, you know, "This is kind of ridiculous! If we are going to do it and publicize it this way, then let's do it right. And, if we are not, then maybe Ohio Union activities by themselves will try it! Or, maybe we need to take another approach to the academic area and attempt to build some better rapport during the year." But, again, it's the old problem with the weak concentration in the Arts that makes it even more difficult for the Academic Department to get up for a week. If we were building that rapport constantly over a long period of time, and attempting to relate with them in their ups and down period in terms of activity in their department. I think we are much better off, and we keep in constant contact that way. To try to keep in contact and point towards one week is very difficult. So, whether we go that direction, I don't know, but I think it is an exciting idea. I think the kids involved are kicking it around pretty strongly. And it is, like I say, a complete change of philosophy from what we have had before--a week say versus six or seven month contract.

(W. Evans)

They tell me that chairs are rated in sitting time, and the sitting time of these chairs is about an hour and fifteen minutes, and it's now been almost an hour, so suppose we take a break now, and let's try to re-assemble in say, Oh, a quarter of nine. There is coffee right outside. If you want Pepsi-Cola, it's available in the cafeteria.

SECOND HALF OF SESSION

Answer: (Rod Swearingen)

Mr. Curtis had asked a question relating to budgets in the Program Board. Would you like to rephrase it or phrase it to the group?

Question: (Curtis)

Looking at your Union Board structure, I was wondering if the relationship of the Directors of each of your area and their relationship to budgeting and control of their own purse strings and an audit, etc., on their own funds.

Answer: (Rod Swearingen)

Well, let me say in terms of at least initially the organization of our budget, is divided basically among the eight departments. We have one account that we call a general administration account--purely a general "hodge-podge," a pick-up account, but other than that, it is organized under the eight. Budget time with the Program Board is a real interesting situation and a great time to observe dynamics and how a group relates to one another and gets along, or maybe doesn't get along. But, anyway, our procedure is really this: They receive month-to-month a budget review sheet which shows them where they are on their budget. It shows that you have a budget of $600 and expenses--you spend $400, you have no income budgeted and no income received, so you have $200 left for budget. They get this kind of depth. The Board is selected at the beginning of March and they are charged with the responsibility of developing a budget for their operation by the end of May. So, usually, from about mid-April to the end of May--about a six week period of time--we spend working on budget. The stress we have placed on this:

(1) We want to talk about programming. We want to talk about--in your department you may have nine different events, things, and what have you going. We asked them this year to develop their budget based on the individual events or programs, and to list them in some priority order. We are getting all kinds of fantastically new ideas. We want to do this, we want to do that--we want $2,000 for a black cultural week. Fine--but where does this fall in your priorities? So, we ask each department director to develop his budget based on priorities of programming events and the corresponding monies that they were requesting.

Then, after these initial requests have been made, the executive committee, which is our president and vice-president and myself, review these. We literally discuss the department-by-department budget, we also added up the budget to see what our cost of operation would be (this is income and expenses). We had a guideline figure before we started as to how much we could end up with as to cost of operation. And, I might add, that it is less than what you have here in your particular Union. So, knowing that figure, after everybody had submitted his initial requests (And, we literally said, you know, if you want to do a black cultural week and you want to put $2,000 into it, this is the time to request it. Because, if you don't request it, you are not going to get it.). So, you know, they shot high. Well, I think we started out with maybe $2,000 or $3,000 over our figure, so we had to pare. Well, where do you pare? This is where the dynamics comes in.

We went back to the body, the board, and said, "Okay, here are the facts!" "You are $2,000 or $3,000 over what we can go; you are going to have to figure out how you are going to do this. Do we eliminate black culture week and $2,000 (That gets awfully close to what we are shooting for), or do we pare off $100 here $500 there and $400 here?" Well, those are the kinds of things that they have to do.

My role in this, I guess, can only be termed as literal advice. Questions I will attempt to answer: Can we do this event for $600? Can we do it well? Well, we have talked about how much it costs to do certain things, etc. I think this year, with our particular board, that we had probably the best six week budget session that I have ever seen. I think it is a tremendous learning situation for each department director, not only with what he is doing in attempting to list priorities. They had not, before this year, attempted to list priorities within their department. They also learned a heck of a lot about the other departments and what their needs were.

Now, it is very obvious that the students who are the most aggressive, that can do the best sell job to the body, are probably going to be more successful. It happened that the gal that was promoting the black culture week, pushed it very hard and was successful in getting, not $2,000 (that was just a fictitious figure), but got some budget allotment for that particular program. The end results, we hope, is a friendly group and everybody on speaking terms--but it is literally a time when they have to come to grips with each other and each other's financial demands and needs.

The only real problems that we have been confronted with are occasionally we will get an overly enthusiastic student--and this is back about three or four years ago, in kind of the "Hey Day" of Rock and Roll--that had the idea that we could make $1,000 each (a total of $3,000 income) on three medium size rock and roll dances. Now, this is not like the Beatles, this is not like the local yokel group down the street, this is one of those $1,000 groups in the middle that may have a record on the top 40. He thought we could do it, but he sold the board on the idea, he developed his departmental budget on $3,000 income. His first dance lost $200. Okay, you are $200 in the whole, you are $3,000 short in income, so immediately you are $3,200 up against it.

So, we had to deal with that problem. It was a matter of either looking for other income during the year, or a matter of paring everybody's budget back to account for $3,200. So, we have been very cautious, and we use that as a good example, to be very cautious about building too many programs based on a significant income. If we had built that budget on a break-even income, a break-even cost of operation, equal expenses versus equal income, the money would have been in the budget to do it, but we would not have been dependent on it. Because we were dependent on it, we just shot a year's budget right down the drain. And what happens, for better or worse, means that everybody comes to depend on that person.

Now, we have a booklet, I didn't bring a copy with me, but you have probably seen it. It's a data booklet, it's a calendar book that has been very successful in terms of sales. We have done it for fifteen to twenty years, this kind of thing, and it's kind of traditional. It's a calendar book where it has all the major calendar events going on campus and there's a space for you to write your activities and schedule as you go through. Well, there is one where I would say 80% of our income figure for a given year is built on the sales of that book. Now, again, that could be good and it could be bad. What it has done has been good because we have stressed to the Board that if Dates and Data sales do not go, they are going to be penalized in their individual departments, so therefore when the publications director, who directs the sales of Dates and Data, says, "Can you help me with sales in X place, or can you distribute signs, or can you do this?" this has some ultimate affect in your particular department. So, that's been a positive thrust. I am leary every year, and I have become very conservative on our budget figures in that area.

Last year, we had a very enthusiastic publications director and he asked for and got approved a 2,000 increase in the number of books printed, and a raise in price from $1.25 to $1.49. I had urged him to go either one way or the other. Either do 2,000 books and sell them for $1.25 or do the same number of books we did last year and sell them for $1.49. Well, he was "hell bent" to do it, he sold the council on it, and he did it! We did not, however, budget for the complete sell-out of those books, because we were afraid of getting burned as we had before. So, we reached some sort of compromise figure, and when the sell-out occured, we had $1,500 to $2,000 more income than we had budgeted to fit into our program to work with the rest of that year--which was nice. It's nicer to go that direction than to be $3,200 in the hole and try to make it up.

Question: (W. Evans)

Rod, do you find that budgeting so specifically one year will affect the decisions, or let's say pre-make the decisions for the next year's program board? I mean like the deciding the year before that you are going to have the Black Culture Week. Does this actually commit next year's group to do a Black Culture Week?

Answer: (Rod Swearingen)

No, No! The Group that is making that decision is the group that is going to be planning that event. They come into office in March, they develop that budget in April and May, and they are in that office until the next March.

Comment: (W. Evans)

I see... So, that's their program, their budget and their money. Then the group that does the programming and budgeting is the group that carries out the program?

Answer: (Rod Swearingen)

Yes, well now, your point, too, is well taken. There is that good old spring quarter where the group is offering our fiscal year the same as yours-- June 30. See, they come into office in March and they are living with last year's budget...follow me? (Acknowledgment, Yes). So, they have to live with that in the spring. But, they are developing a budget to begin July 1 and runs to the next June 30. And, I guess because of that time changeover in our board that we have to live with that. We would never be able to make a change at the budget time. Mid-summer, nobody would be there.

Question: (W. Evans)

We wouldn't have a problem there, because our budget time is more like February. And this, I am sure, you can see the implications that arise in this.

Answer: (Rod Swearingen)

Yes, when do you make your selection of board?

Answer: (W. Evans)

A new board goes in in June. The officers in May and the board follows in June.

Question: (Rod Swearingen)

How late are you in school here?

Answer: (W. Evans)

Middle of June.

Comment: (Rod Swearingen)

Just a word about that. In another campus--not Ohio State--we were finding a problem with selecting our Board too late, and we deliberately moved back into April and to very late March. We were on semesters too, but not quarters--it happens to fit well for us on quarters at Ohio State in early March, but what we were finding is that we were selecting so late that Just about the time we got them oriented to the program and what we were going to do next year, they were clearing out for home. That process takes at least two or three weeks, and maybe four weeks, depending on the student and the Board and the President, and what have you. So, we deliberately moved that back, and if I recall, even left a greater overlap time between all the new Boards. We had a greater opportunity to work with them, to make preparation for the kinds of events that come on very early in the fall quarter or fall semester and have to be done and coordinated over the summer. So, whether that has any affect on our relationship here, I don't know, but we found it very difficult to do everything we needed to do in those last three weeks when there is so much going on, so much that the student has to do with finals, and that whole bit.

Question: (Student)

How would you suggest going about attracting members to the working end of this? Once you do get members, how do you screen the workers from those that just like to sit down?

Answer: (Rod Swearingen)

You mean you have two categories?

Question: (Student)

Well, usually somebody you get in is really interested and then his friends who are also there are really interested in something else.

Answer: (Rod Swearingen)

Well, let me just say, we have only one category. They are all committee members and they are in the group. Our recent Boards have had some very strong feelings about the desirability of interviewing everybody that comes into that program. Now, that's a chore, and they recognized that when they decided on it. I think many of the other big Unions do this. Iowa, for instance, interviews 250 people to fill 125 to 150 positions. Now, that's a great task, no question about it, but their feelings were that this added prestige to the organization. That if people go and come in your organization just by saying, "Hey, I would like to be on a committee," and sometimes you don't even get their name, don't even get them on a roster, don't even get their phone number, address or nothing, they don't even show up in your organization rolls. They thought that was a negative kind of thrust and what they wanted to do was say, we will interview as many kids as will apply. We are going to set some goals about how many we want in the group and how many we want in our individual departments. We ask each department director to determine before they ever went into interview, "How many people do you think you need to do the job in your department?" I have seen too many years where they get carried away in interviews and they have 50 applicants and they decide they will take 48 of them. Look at my department, I've got 48 people. Well, that's not a very workable group. How do you account for 48 people that have been given to me, etc?

Part of this philosophy goes back to this numbers business that we talked about in terms of attendance. On the large campus, people want to talk about, "Let's have 300 people in our organization." Well, that doesn't cut it. The thing that's important is the quality of that group. So, they went after quality. We have about 120 to 150 kids, each department set a specific number and tried to stay close to that. If we didn't get that many for a particular department, then we made a special effort to try to get it. Because that person says, "I want 16 people for my department and I think that is what I am going to have to have to operate efficiently." So, I think there is some merit to this interview, this informal discussion (maybe interview is too strong a term) but some kind of a discussion with this person as to why he is applying, what he wants to do, his specific interests, department, the whole thing. And, then, of course, the thing that is important, is that once those people are selected that you come right back very quickly (within less than a week) with an all-meeting of the whole group, for social purposes, primarily; information purposes--this is the time to pass out handbooks, whatever you got, to get them involved and to keep the ball rolling. But, I think there is a lot to do and I think the boards who have adopted this in the last three years are probably on the right track, as opposed to a large group with no interviews, and a lot of people going and coming.

Now, in 1964 when I came to the campus and the Union, we had kind of a free-flowing group. And, the first guy I talked to was our Fall Open House Chairman, and he readily admitted, "We have a heck of a lot of people that just likes to sit in the office and chew the fat." They are just there to meet girls and all this." Well, that's great too, but we have got to put that together with some kind of purpose and function, and I think we have combined the two together.

I think the group is large enough that we have a lot of good times together. There is still enough of that kind of thing, but we still don't have the free-flow of people that, you know, I kept seeing people that came into my office that I had never seen in my entire life. And they would come in to plan a fall open house and I would never see them again. And the next time the same chairman would come back to plan another event, he would have another corp of kids, another group. So, it doesn't provide for much continuity in your program from a student point of view.

Question: (Don Kunes)

That's what I have done. Two years ago, I was president of the Union Board here. There was a certain group of people that did everything. When I was in it (the Union), it was about the same thing. But, I strived while I was in to get the Union to be a prestige group on campus. If people think they are just a little bit better than someone else because they are doing something for everybody when they are on an activities board like this, I think we have a better working group--because, like Jim, he was in the group when I was here, and he was a worker and he took pride in what he did. He is still in the Union and is still working for us.

Answer: (Ron Swearingen)

I can only say in response to that, that the people who are responsible for setting that kind of pace and tone is that program board and the kids who made that decision to go on this quality, smaller group, everybody interviewed concept, were nine students on our board. And, they said, "Look, you know, our image is not the greatest, we want to change that, we want to get at this problem," and they spend a great deal of time hammering out their philosophy, their ideas, their approach. This turned out to be one of the best Boards we had, because they initially stopped as a group and said, "Where are we going? What are we doing? Are we really doing all those good purposes and goals we have written down? What kind of prestige do we have? " And, they faced some very real answers, which I don't think they liked! So, this is their method and it happened that the two Boards that followed it continued that, and I think we are better off for it.

Question: (Student)

Do you find at Ohio State that you are competing with other groups on campus with the programs and fraternities? In other words, do you find that they just kind of help you out by getting together and saying, "Let's do a show or something?"

Answer: (Rod Swearingen)

I could answer this several directions--let me just say this: Much of the programming, if not a great deal, is related to the building. They are programs that take place in and about the building. Now, I do not want to convey that a College Union program can be limited to the four walls--I don't want to say that--but I do want to say that much of our programming is related to the four walls. We have gone outside the building to do programs, but I think part of the concept on our particular campus is that we had better do one heck of a good job at home in our building before we start branching out and doing all this stuff.

I told Walt and Jim at supper that we planned a River Rat Party down on the Olentangee River with canoe races. Okay, that's away from the building--that's a new idea, no one else had that particular idea. We were not competing. So, I think as long as we are stepping outside the four walls and we are not competing, we will do that. In relationship to fraternity sororities, that's a good one because, we argued that and I got some strong feelings out of the students about it all the time.

The roster of students in our organization has gone up upwards of 85% Greek. At the same time, I would guess if we took a study of attendance at events, that we would find that we probably had 85% non-Greek attending events. Okay, the dilema--How do Greeks plan programs for non-Greeks? So, I am sure you are acquainted with the thrust that Greek organizations place upon their pledges and their membership to get involved in campus activities. You know, this is kind of like, "You want to do that?" and that gives you points for going active and all those kinds of things. Now, that's fine and we get, I would say, a lot of kids that way--maybe fortunately or unfortunately. But, still back to the question of, "How do they know what the non-Greek students want?" So, I think again, our Board, recognizing this problem, has made special efforts in the last year or so to go after non-Greek students for our organization. We really don't have to recruit too hard in the Greek area because they come because of their organizational thrust. Residence halls on our campus have grown significantly in the last ten years--we have 12,000 students in residence halls. We have very few residence hall kids in our program. And we are at a particular juncture today in talking about how can the Ohio Union relate to the residence halls on our campus. We have many more students in residence halls than we do in fraternities and sororities. So, we are trying to deal with it by getting more non-Greeks into the organization.

Now, the other hang-up is, Saturday nights at Ohio State, we kept getting this comment from our Board, who normally has been about 90% Greek, or eight out of nine Greek. "We can't have any events at the Union on Saturday night, because that is date night for the fraternities and sororities."

I listened to that for a year or two and I got to thinking, that doesn't make any sense, because the Greeks are not the people coming to the Union on Saturday night. And, probably one of the reasons they don't want to plan anything for Saturday night is that they have a date and they want to go out too. Their whole department is made up of Greeks. So, you can see the dilema and how we are trying to fight it, but we have gone to active Friday/Saturday programs and probably few Greeks attend those programs. Maybe you would say that we are out of touch with the Greeks now. It's not intended that way. They are physically close to us, and I don't know whether we will have the reversal of the trend or not, but we'll keep working, I think, hopefully to get a balance, and hopefully get a balance of this to our events. But it is difficult for one segment--Greek/non-Greek, and this type of thing--to be planning events where people don't even know what they want, and particularly not to be planning events because they themselves don't want to show, and they don't want to do it.

Question: (W. Evans)

Rod, you mentioned selectivity by the Board towards the membership. I am sure you probably find that in spite of that you still do get some dead wood in the Union. What is your procedure at Ohio State for eliminating or chopping out the dead wood?

Answer: (Rod Swearingen)

First, let me say that when the department directors set this so-called number that they want to have, they try to build in a leeway for dead wood. We try to figure that there are going to be some kids because of various and sundry reasons who will not return to school in the fall, or will decide to drop out of the program, or what have you. We try to build that right into the figure. There are no particular guidelines or percentages or anything along that line...it will vary. My personal feeling, and I think the things that we have attempted to do (and most of them successfully) is that I feel that the responsibility for this type of thing rests with the Program Board and with the individual department involved.

One of the questions on our interview for the Program Board was something in the area of, "What would you do if you were working in a department, and you haven't seen your department director for two or three weeks. You know he is loafing--he's not on the job--you don't even know what he is doing at all. Another board member comes to you and says, "Hey, what's going on? How come you aren't getting this program done?" How are you going to react? We get all kinds of answers on this, but I think the primary responsibility rests with the student. If your thought in asking the question is, do I get involved? Not very often! Most generally, if a specific problem, we would urge the Board member to discuss it with the president and then attempt to make some moves.

I think my counseling background would suggest that before you just boot a person (which doesn't make a great deal of sense to me), the department director should make (or committee chairman in your case) an effort to talk with that person personally to find out why he or she has not performed. There could be a great many reasons why that person was not able to attend meetings or perform for one reason or another--you don't know. There are a lot of circumstances that could occur. I would say, have a discussion, find out the reasons, see if there is any justification for this, does the person want to continue. If he or she doesn't then let's get their name off the personnel records. If they want to continue then let's reach some kind of agreement about what the expectations are. That's done student to student and, for me, done much more effectively than if I were talking to that person.

Even if we've had occasional problems--and I can think of one or two cases in the last four or five years--with a board member not performing, that responsibility has been assumed by the president. In one case where it wasn't assumed by the president, he knew the problem existed, he knew that fellow board members were perturbed because X was loafing and not performing, he made no moves, and that person resigned, cold blank, one night at a board meeting, And, then I called the girl the next day and I said, "You know, let's talk about this. I am not going to try to convince you to come back, but I would like to know why."

Well, her biggest complaint was the president knew it existed but he never took any initiative to discuss it. She was really mad because the president hadn't assumed what she thought was his responsibility. So, I can only say that the president has got to have a feel for that board, know what's going on and attempt to identify a problem, then talk about it and discuss it with a person before they get all hot and bothered and just literally quit--which doesn't help anybody.

Question: (J. Schneider)

I am wondering, this Monday night we proposed a restructure as far as the Union goes. Now do you feel that the programming board needs a committee for each aspect of a program, or do they generalize into broader areas?

Answer: (Rod Swearingen)

Well, that's a good point.

Question: (J. Schneider)

Your board has seven different departments and these look like specialized departments.

Answer: (Rod Swearingen)

Well, what we used to have, Jim, in our Union we had about the same number of departments and then we had committees, you know, like three under each one, and we had a chairman for each one. Then the hierarchy was board president, department director, committee chairman, committee member. Well, we kept finding out year after year after year that the committee member just didn't get the information about what was going on in the organization. It just didn't get from the board to department director, to committee chairman to committee member--it just didn't get there. The people would call up and say, "Hey, what's going on? I don't even know!" Well, until we had a rebellion one year that was instigated by one of my program staff, a rebellion by the chairman (I wouldn't claim I knew about it, but I did, a little bit). They really kind of organized a rebellion and said, "Enough of this noise, we want to reorganize, we want to change this structure." And, what they did was to eliminate the chairman. We have departments reduced to seven--actually there's an eighth with the personnel staff under the vice-president--we have 16 people listed in that department. That department under the department director, has the opportunity to switch personnel and move them around.

One of the big problems we were having were finding people in a department (a chairman) wanting to move from movies chairman to say, games and tournaments chairman, and that presented all kinds of fantastic problems to us--organizational. We just can't do that! You've got to go to the board and interview--it was bad! So, what these departments do, they are much more flexible. You might have well, take an example here in the special events department. We have Fall Open House and Christmas on Campus--two large campus events. We will have a chairman for Fall Open House and he or she will have a staff, say the rest of the staff--say the other 15 people in that department--to work on Fall Open House. But, come to Christmas on Campus, we will have another chairman, and this old chairman will work as a staff member. So, there is all kinds of flexibility this way.

We kept having problems in the publicity department--the kids would get tired of running off table tents or maybe mimeograph sheets all year (nine months). I can't blame them, I would get tired of that too. They want to do something else, so in the Publicity Department, the Publicity Director has the flexibility to move personnel to try to accomplish the whole job. We just left out the committee chairman physically on paper--we have, you might say, rotating or changing committee chairmen. But, now we find that because the Department Director is responsible for communication to his members of the department, and he's not depending on another level of communication. The department people are much more pleased, they get the information, they find out what is going on and they find out about other programs. Before, we didn't have.

So, the only caution with that kind of arrangement is that the Department Director (whom you understand in our arrangement is a Board member) assumes all the burden and tasks and chairmanship of every event. In other words, he becomes a super, super chairman. That's the only possible drawback, and we have to warn about that. Organize the department however you want to, but don't assume all the responsibility of the chairmanship of everything that goes on. Have some key people in your department that you can rely on that may change as the year goes through. But, know who they are and work with those people and don't attempt to assume all of the paper work and do a poor job. That's the only drawback, and thus far we have not had that problem.

Question: (Student)

Ohio State has quite an extensive orientation program including Freshmen. Exactly what part does the Union play in operating this?

Answer: (Rod Swearingen)

Well, first, our Program Board and Ohio Union activity per se, does not have anything to do with the orientation program. The thing that we do have is a two day program which the students on campus have for testing and orientation information. The thing that we do in the Union on the night that they are there and stay overnight, is plan a social program for them while they are there. This has taken a different form. Maybe when you came through, it was a dance outside. We used to use that, and that again was in the "hey day" of rock and roll, and we would put on records and have a good time. 300 kids would come in every day on that program. Today we couldn't put on a record and get ten. So, we decided to go to a different slant. Now, we have a bowling/billiards program. For the past years it was free, paid for by orientation, free to Freshmen. This year they are paying half of the cost for that program. Then also we are running in the Tavern the beer service and old time movies this particular summer. And that has met with very good success. So, that's the kind of social program and I think what we are doing, at the same time, is acquainting them with the facilities of the Union, some of the things that are going on--they get a flyer blurb in their packet that tells about "What you can do tonight while you are here--the bowling/billiards, old time movies thing!" Then we have also put at the bottom key events to look for when you come to campus in the fall. We have a rally with Woodie Hayes and the football team, dance after that, then we have the Fall Open House and then we move on in. We have listed these dates for them, so we are kind of killing two birds with one stone. We are giving them a little taste of the Union while they are there and then we also mention these dates, and we are also selling a lot of "Dates and Data" while they are there, which has the whole campus calendar for the year.

Question: (Ron Kunes)

How do you program for students who are only here about four hours per day?

Answer: (Rod Swearingen)

What four hours of the day are they here? Morning?

Question: (Ron Kunes)

Some were in the morning and some in the afternoon. Most of them worked.

Answer: (Rod Swearingen)

Okay, well I would say that I have not had any personal experience with a non-resident campus, but in my discussions with others that have, and talking with directors that are asking the same question that you are, I can only say that you have to take that program to those students when they are here. And it seems to me that noon time has to be one of your prime times for programming. We have done quite a bit with noon time programming at the Ohio Union because we've got a great deal of traffic through there at that time. And, it's going to be an informal something in the lounge--you know, you are going to fix up this room right here, I understand, with lounge furniture and carpeting. Then do something with it in your program. I would presume that from 12 noon until 1:00 p.m. you will want to have a lot of people here. That would be time that I would utilize in some way. Whether it would be musical entertainment, or what have you, but that's a good one to start with and go from there. Do you have a movie series? I know you do! At night? (Answer: Yes) Is that successful in terms of bringing people back? It may be even worth considering that at that time, I don't know. A two hour feature film may be tough to fit into a routine. The only real thought--and a real simple one--is take the program to them while they are here on campus. I know the traditional problem with every non-resident campus is evenings. How are you going to get them to drive back to the campus? Well, boy it had better be something pretty darn significant . So, either a very significant major program at night or take it to them from that 9 to 2 time. What about morning? Jim's shaking his head, "No" - Okay. Just, you know like, once a year, roll out early! What about an all-night party in this building? We talked about that from the standpoing of our own personnel. I think the night we planned it, it turned out to be a very bad time and we didn't have much success, but we literally said to them, "We are throwing the building open for those 125 kids involved in OUA, and we will have free bowling and billiards and (not beer--cause we can't dothat) maybe an intertainment group and kind of make it a party." We could do that for your campus. It might be unique, different how many of them would roll out and come in and stay here say 1:00 or 2:00 o'clock, or maybe just stay in the whole night, I don't know. But, it's a possibility. I would go after some unique things--I don't mean one of those every month, because I don't think you could do it, it would get old.

Comment: (W. Evans)

Rod, we did one of those last spring and it was most successful. Now we happened to hit probably the best night of the year, weather-wise. It was down in our Coffee House, which you saw this afternoon, and we were able to utilize the outside. I think everybody that was there agreed it was pretty successful. I didn't last the whole night myself, but I understand there were still about 50 people there at 6:00 a.m.

Comment: (Rod Swearingen)

Good, great idea! Well, let me say this as just kind of a wrap-up! I did have a chance with Mr. Evans to see your facilities here in the building. I personally have some strong feelings that I would not be at all apologetic about the kinds of facilities and things that you have here. As I said earlier in my talk, this does not mean that you can't have a significant program. Fact is, it can be a rallying point, and I think in talking with Walt about some of the people around here painting and helping out with the other things that are going on, they are contributing to the facilities. And I would say, you know, build a program around this kind of thing and take it right to them. And, I wouldn't at all be apologetic about this and the Coffee House concept is perfect. You have a better Coffee House than we could do in the Ohio Union, because it's what a Coffee House is and exactly to the point. So, pursue those kinds of things. I think those are strong things that are significant.

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Comment: (W. Evans)

Anything else that anyone would like to talk about?

Rod, I want to thank you for coming up the 120 miles from Columbus. We have rather a unique situation next week, because Rod's boss is going to be with us. Wendell Ellenwood is the Director of the Ohio Union and he is going to relate a lot of values of the programming, to each other, to the whole concept of education, and the like.

Comment: (Rod Swearingen)

We promise no overlap. He will have a copy of my talk and he said he would not do that, so!

Comment: (W. Evans)

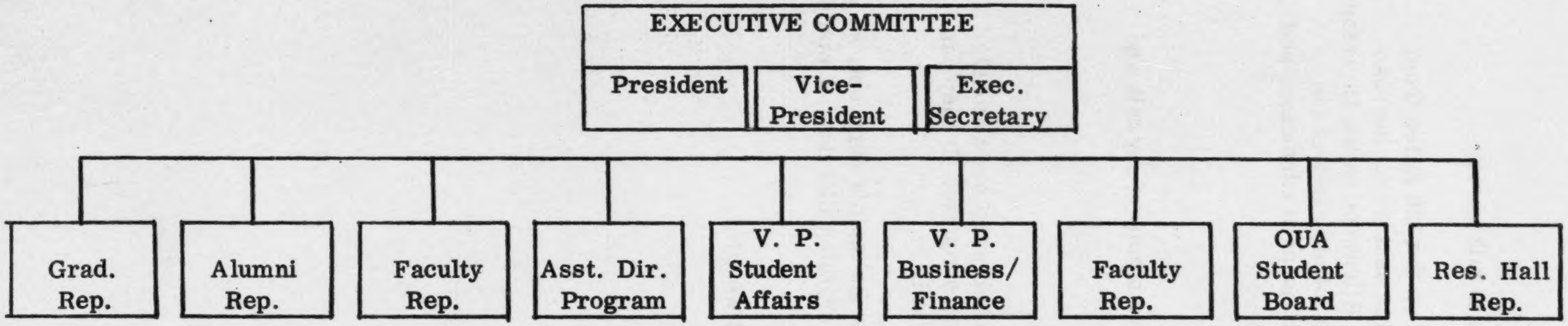
Well, to me the two subjects are probably the most closely related two subjects that we have for the entire course. If they can pull off with no overlapping, that's great, fine!

Thank you all again for coming. It's the maid's night out, so if anyone would care to close any windows or anything like that, it would be greatly appreciated.

Thanks a lot! I will see you all next week!

ORGANIZATIONAL CHARTS

OHIO UNION COUNCIL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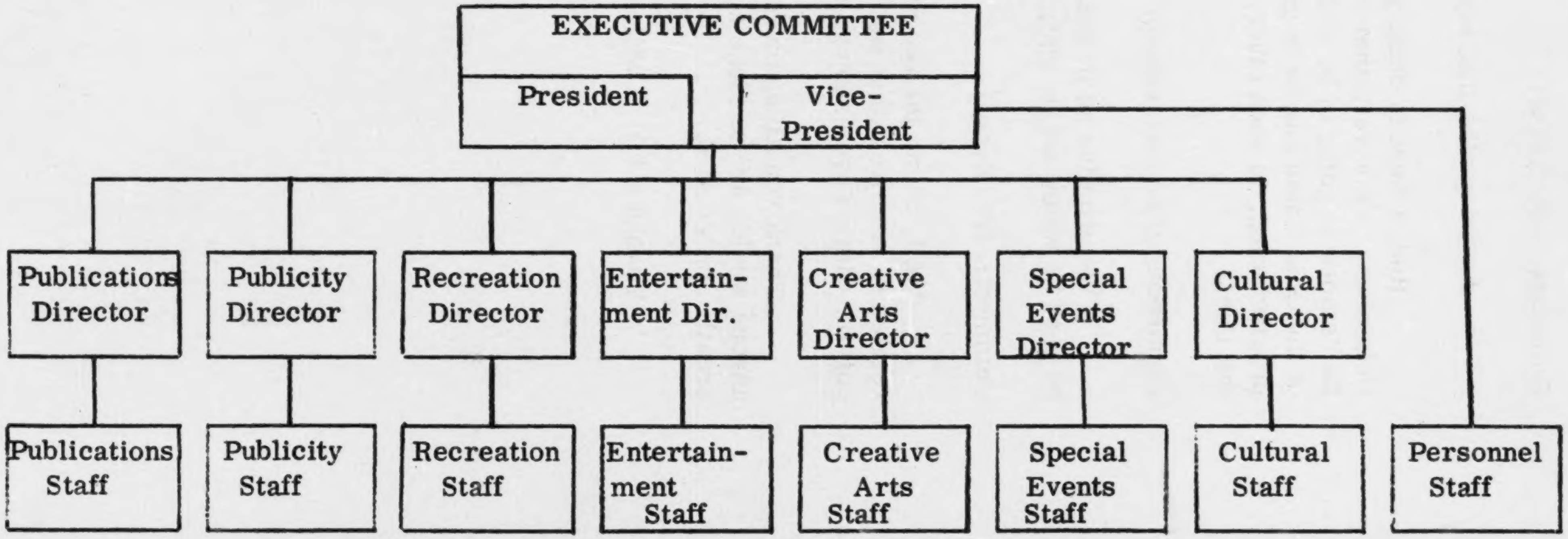
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COLLEGE UNION 101

PROGRAMMING
presented by
Wendell L. Ellenwood

August 13, 1969

INTRODUCTION
WALTER B. EVANS

Another warm evening, ladies and gentlemen, and we are going to have, I believe, another good session tonight, because our guest is probably as well versed as anybody in the United States in the whole field of college union business. He is Director of Ohio Union at Ohio State University, that small town somewhere between here and Cincinnati. Wendell is Rod Swearingen's boss, who you will recall was last week's guest. And, I don't know whether it is better to follow or precede Rod's boss, but Rod had the opportunity to precede him last week, and from the reports that I have gotten, second and third-hand, Wendell is very much impressed with the thing that we are doing here. It's nice to have somebody in the front row; thank you for coming tonight. The program tonight involves programming and its value, and things related to it. So, without further adieu, I am presenting Wendell, Director of theOhio Union at Ohio State University, Columbus, Ohio.

WENDELL ELLENWOOD

Thank you very much, Walt! Let me say first that Ernie gave me permission to take off my jacket, and if you are good, he'll give you permission to take yours off too. And, my congratulations to all of you for being enough interested at this point to come out on a warm summer evening to spend an evening this way. I imagine that all of you could think of many other things, many other places that you might rather be. Let's hope that at the end of the evening you might go away with the feeling that at least it was worthwhile. And, as we go along here, I'll do a little talking at the first session. As I understand it, hopefully you will do a little listening, and I hope I will get through talking before you get through listening. Then we'll go on to another session where we will have "give and take," but as we go through this first part, if something comes up that you have a question on, let's stop right there and we'll go into it.

And, I might say to you, also, that Walt has given us a pretty tight schedule, so I am going to stick pretty much to the outline here. At the end of this session, you'll have a copy of things that we cover, so you don't have to spend your time taking notes unless there is a little something that you want to set down.

As Walt said, yes, I did get some feedback from Rod Swearingen, and both of us feel that you are to be congratulated here on developing a program of this type and moving ahead with it. Why didn't we do this at Ohio State, for example? This is the type of reaction we have. Who knows, this might be the forerunner for many such things that go on in the summertime. If you get a group of students, faculty and staff, who are concerned and interested, who are dedicated and want to do something about it, as you people are. So, with that, let me just say that in this first part, I am not going to be too specific because you are going to have some speakers later on who will go into more specifics on programming as such. But, I want to tell you just a bit about the philosophy of the College Union Program and my own particular philosophy, but I want to touch a bit on the college union as an educational force on the campus, and I think this is the thing that we need to be continuously concerned about. This is the image that we want for ourselves, this is the image that we want to project. We are, all of us, a part of the total educational program. If we aren't, then we have no business being on the campus--it's just that simple! We want to touch a little bit more on our educational responsibilities, mention something about the scope of the College Union Program, then a section I call "needed greater service and education," where we do present some thoughts and some ideas about educational programming. I want to dwell a little bit then on one of the things I consider most important in this whole program of the college union, and that is the need for warm human relationships--and I can't emphasize that too much. And we will close then with a section on a challenge and, hopefully, a charge to you.

So, with that, let me move into that, and, as I mentioned, if you've got some questions, bring them up; otherwise we will go on through this and get to the "meat" of the "give and take" thing. This is a statement--a little homespun philosophy--I call it "Thoughts on the College Union," that I have used many times, and I would just like to use it as an introduction, an entree to bridge this gap and get us going, and on these thoughts of the College Union.

Unlike the "proverbial cat" with nine lives, the student has but one. Figuratively, however, the fabric of this life is woven of various lives. We may call them the "life of the hand," the "life of the spirit" and the "life of the mind," and the "life of the heart." Some of you former 4-H'ers may see a little bit of similarity in that. The University has always expressed it's concern for the life of the mind. This is sufficient justification for it's existence, but the life of the mind is not, alone, the whole fabric of the human being. Peculiar to the higher American education has been a concern for the whole person, and indeed the recognition of the life of the hand, and the spirit and the heart are indispensible to the expanding life of the mind. The college union may be at the present time our best expression of this concern. And what is this "life of the hand?" It means working physically on something, accomplishing a task that deserves accomplishment, and the use of human energy. It means getting hands together and lifting the same load, persistence in getting work done effectively, and satisfaction acquired in lasting physical skills and work and recreation; and, I see already evidence here in this building of the type of thing that you people have done in doing things together. And, the "life of the heart," it means increasing understanding of the hopes and dissappointment of others, the ability to give and take in a world of friendship, to sympathize with what you have never experienced, to share and spare others what you have experienced, and to grow in a kind of responsibility for others which no man can require of you.

And, the "life of the spirit"--it means an increasing sensitivity to things which endure in one's own life and the life of others, a recognition that what you believe and act upon makes a difference in what you become--your own set of values, what are they? It means an appreciation for the greatest in all things--the things great and not so great in ones self--and an understanding of ones self to the ultimate scheme of things. All these facets of human life may be nurtured whenever there is an opportunity for people to come together. After all, the purpose of the college union is to bring people together to serve as an unifying force in the life of the college, and provide a uniting place where all the differences of background and belief will stimulate, but never outweigh, the great experience of being human and wanting to meet, to talk, to play, to work, to learn, to understand, and to discern. This is the concern of the college union.

Now, as I say, this will be available to you if you want to look it over and it means more to me each time I read it, but just a little bit of philosophising and then we will go on.

Now a brief comment on the college union as an educational force on campus. It seems to me that the college union is to be justified on a college or university campus, should be more than just a place to keep the students off the streets and out of the taverns and joints. It seems to me that the union should be thought of as a part of the total educational enterprise, as an integral part of your institution, as contributing a supplementary form of education outside the classroom in one sense, but certainly not unrelated to it. It's the rounding out of the student's life so that by the time he graduates, or by the time, in your case, that he passes the two year program most of you are involved in, he not only knows his humanities, his mathematics, or his history, law, medicine or whatever it may be, but will also have an appreciation of such things as art, music, and some of the relevant issues of our times. If the college union does not justify itself as an educational enterprise, in my judgement, we have made a major error in our thinking. I am not certain that we need major sums of money to do this, and your business manager on the campus would like to hear that statement over and over again, I am sure. I am not certain that we need vast sums of money to do this. Certainly there are unions in this country greater in size than the one we have at Ohio State University. I am quite sure, however, that the square footage or the granduer of a college union is not the acid test of its usefulness in the education of the students. I am much more inclined to think that it's usefulness will be measured by the thought and intelligence of the director and the staff of students involved who have gathered together a well-balanced program of student activities in the union. I would much prefer to see a smaller building or a group of buildings such as you have here, with a great deal of thought connected with it, rather than a large building, or a nice new building that they are going to have down at the Metro Campus, with very little thought. So, a challenge to you, too. The union is not what your building is, but what your program is, so let's see who comes up with the best. And, above all, I would hope that the union would be able to bring together faculty, alumni, friends and students, and a closer relationship than is possible without such an organization. This, then, as I see it, is the real test of your union, and certainly fine new facilities are going to help, but is not going to carry it, if you don't have the program that goes along with it.

Now a note about our educational responsibilities, and I expect that many of you have heard this statement made many times by the oft quoted educator and United States President, Woodrow Wilson, who said, over a half century ago, it had to be, that "The real intellectual life of a body of undergraduates, if there be any, manifests itself not in classrooms, but in what they do, and talk and set before themselves, as their favorite objects between classes and lectures." When we realize that we who are involved in the college union program have a responsibility to the life of the students for a much greater period of time than do the professors in the classrooms, we then realize the full extent of these responsibilities. At least twice as much time and twice as much opportunity to mold these lives, to enrich their appreciation of the social graces and the arts, to provide opportunity for growth and understanding each other, and in interpersonal relations (there's that word again, "interpersonal relationships"). As a part of the educational program of a college, the modern college union attempts to educate in a number of ways. In the purposes of education in American democracy, as promulgated by the Educational Policies Commission, we find four groups of objectives in education, each group divided into components. A college union can serve to fill the objectives listed therein, functioning most effectively in those areas for which they are specifically designed. These objectives thus served by the college union include--there are four classifications here:

(1) The objectives of self-realization

- Recreation
- Intellectual interests
- Aesthetic Interests
- Character

(2) The objectives of economic efficiency

- Work
- Occupational appreciation

(3) Objectives of human relationships

- Respect for humanity
- Friendships
- Cooperation
- Courtesy

(4) Objectives of civic responsibility

- Social activity
- Social Understanding
- Tolerance of others and views of others
- Devotion to democracy
- Political citizenship

Perhaps our most important contribution lies in this fourth group -- civic responsibility. Recognizing the importance of civic responsibility, President Eisenhower said, "The first function of our educational system is education for citizenship." By definition, the college union serves as a laboratory for citizenship--you have all seen that phrase, and I hope that it's meaningful to you, "...serves as a laboratory for citizenship." Training students in social responsibility and for leadership in our democracy, it extends to all students the opportunity to experience the campus counterpart that the civic, the political and the social life of the thousands of communities in which you will be living after graduation. And, there are plenty of studies which show that those students who are active and involved on the campus while they are in school, who assume responsibility and leadership roles, will continue that in their life after college, whether that be in their own community, whether it be in the local, municipal, state, federal level, they are going to be involved, they are going to be interested, they are going to be making themselves known. Here on this campus, and in your college union program, students will work together solving real problems in an effort to create a better campus community. And, unless I miss my guess, you have got problems on this campus, and you've got problems down at the Metro campus, and you've got problems on any other campus that might be represented here. I know that we certainly have problems on our campus. The knowledge, the skills and the attitude thus gained from this leadership experience, are deep-seated and lasting.

I wonder if you have heard "The Beatitudes of a Leader"? Can any of you recall this? I picked this up quite sometime ago, I think it's interesting, and I repeat it whenever I get a chance, so this is "The Beatitudes of a Leader."

> Blessed is the leader who has not sought after the high places
> but is sought after for his willingness and ability to serve.
>
> Blessed is the leader who knows where he is going, why he is
> going there, and how to make the journey.
>
> Blessed is the leader who knows the contagion of enthusiasm
> and convication.
>
> Blessed is the leader who never makes "the big impression" a
> cheap substitute for sincerity and integrity.
>
> Blessed is the leader who is persistent without being domineering,
> who is open-minded without being indecisive.
>
> Blessed is the leader who, understanding his own shortcomings,
> can better understand those of others.
>
> Blessed is the leader who develops leadership, experience
> and wisdom in those he leads.
>
> Blessed is the leader who knows the difference between the easy
> answer and wise judgment, between busyness and accomplishment.
>
> Blessed is the leader whose only partisanship is to the common hope
> and good of those he leads.

Well, if we could all live up to that, we would have our work cut out for us.

Now a bit about the scope of the union program. The poet, Edwin Markham, whom many of you may be familiar with, has written these lines--and I expect you may have heard this before, but this is a way to get into what I want to talk about.

> "He drew a circle that shut me out.
> Heretic, rebel, a thing to flout.
> But Love and I have the wit to win.
> We drew a circle that took him in."

Have you ever stopped to think that so much of life is spent in keeping people out of it? Private rooms and houses, private clubs and offices, private roads and beaches. With all of them, the point is the same: "This isn't your property--it's mine. Keep out!" Of course, in one sense, a circle that shuts out the world is needed by everyone. We all need places of refuge at some time or other. I was telling Walt this week-end that I hope to be down on that little patch of ground that we have down on the Ohio River--five acres of nothing but a tent, and a little boat there, and just sit and contemplate and do a little reading. You need to have this type of refuge to get away once in awhile.

But there is another sense in which the size of the human being can be measured--by the circles he draws to take the world in. Some people are too small to draw a circle larger than themselves. Most go a little further and include their families. Still others draw the line at the edges of their own social group or political party, their own race and color, their own religion or nation. There seems to be too few people who have the bigness of interest and compassion to draw a circle large enough for all.

Didn't we see some wonderful evidence of this this recently with the moon shot, regardless of what you feel about personally the funds, etc., that have been expended--something like this that tends to bring the world closer together as people, as in Poland, Russia and Berlin, and Japan, as people were all up and waiting and watching. How large--how large--will your circle be?

Will you provide in your programs something to stimulate the intellectual curiosity of the various publics that you serve on this campus? Or, will you cater only to the whims of those who are seeking a good time and social recreation. Please do not misunderstand me. We need to provide facilities for recreation and for meeting and socializing. But, the true college union, the college union that will be felt on your campus as a part of the total educational program will have a much broader frame of reference, a circle that will stimulate and inspire your many publics.

We are talking here not only of the various types of students that you have--some that are interested in arts, some that are interested in recreation, some in socializing, some in many other things--not just for those, but I am talking also about your faculty, your staff, and the various publics that you have related to your college. Here is where you develop the image of the college union as a part of the total educational program of your institution.

And now we come to what I call here, "Needed: Greater Service and Education." If you think I am being somewhat redundant by continued reference to education, well, so be it, but I just happen to think, as I said earlier, that we have no business being on the college campus if this isn't a basic theme.

And now, I would like to discuss with you some thoughts that might offer some challenges as you move ahead with your educational program for Cuyahoga Community College.

1. How can you add stature to your present program in the visual arts? I know that you have had art exhibits in the past, and I expect that you will endeavor to have a more elaborate series of exhibits in the future. What about the possibility of making such forms of visual arts available directly to students on a loan or rental basis so that they might have them in their own rooms? The Committee on The Arts of the Association of College Unions has developed a very fine listing of art exhibit sources available throughout the country. Many of these have little or no charge other than paying the shipping charges.

Now, I hope most of you don't get caught with what we have right now. The exhibit from the Smithsonian Institute in Washington, the arrangement is that we pay the shipping charges to go to the next station. We have just been advised that it is supposed to go now to someplace up in Canada, it's supposed to be shipped Air Express in order to get there on time, and it weighs 657 pounds. Now, get a few of those, and you are ruined...

But, basically, art exhibits do not have to be expensive. I am sure that right here in the Cleveland area you have some great sources. Right here on your own campus, your own professors, you'd be surprised what some of these professors are interested in, in the way of art. They may have a very fine collection, and if you can assure them that you can take care of it, they'll provide it for you.

It is interesting to note that in a recent survey of College Union Programs, Art Exhibits were listed first as a "must" program for any college union. Art Exhibits now lead all other programs of the college union. I think this is significant, that of all the programs of college unions throughout the country, Art Exhibits is number one--it leads in total number all the other types of programs that we have.

If you are able to stick it out here for another two or three sessions, you are going to have a talk by Paula Dixon, who is our Art Exhibits Supervisor and Crafts Supervisor at Ohio U, and who is a very wonderful person--even though she came from Southern California--and she will give you some more specific information about some of the things that you might do at a specific level, and she can speak your language and tell you exactly how to go about it. But, I think this is one of the things that we need some real work on. Walt made a comment a little while ago that is real significant on this campus. I hope you don't mind if I share it with the students, Walt. Just as we were walking through the gallery, he mentioned that if we don't get on the ball, we are not going to have any Art Exhibit Program next year. This is so true. There is plenty of material, but you have to get on the ball and you need to get these things lined up.

2. Do you now have an ongoing concert series on your campus? Let me assure you that I do not believe that the college union should be trying to compete with another agency on campus if that campus agency already has a successful concert program in operation. Rather, you should offer your help in setting up related activities that will involve students more personally, such as a preview discussion, a reception for the artist or lecture demonstration if this is feasible. But, if there is no organized concert series, then here is a great opportunity to offer your union's resources to develop a valuable experience in the Arts brought closer to the student.

Of course, in this area, in the Cleveland area, where you have a tremendous array of concerts and cultural opportunities available to students, you may not feel that this is something you bring here. But, let's make it easier for the students to go there, or wherever it is. Maybe you brought to your campus some of the groups that perform at Blossom Center and others. Great, if you have. You would be surprised how many of these people really will react when students ask them to come and participate in something.

3. Do you now have a Creative Arts Festival sponsored by your union, possibly in conjunction with other campus organizations? A week-long program of this type, emphasizing all areas of The Arts, is a tremendous undertaking. Why not work with other groups on your campus and let them participate? You might even provide a "best of show" from each of the various groups that participate in such an endeavor. Then why not take your combined efforts and make this into an exhibit that might move from one area to another on your campus and even to nearby campuses. In this manner you can be presenting the image of your college union as one which is interested in enlarging its circle of influence.

There again, "enlarging your circle..." Can you think what would happen--we are right back to what we talked about a minute ago--with Art Exhibits if you developed a program of this type, Metro Campus developed a program of this type, Baldwin-Wallace developed a program of this type, Case Western had one, etc. You have enough in your own community to have your own exhibit program for a complete year, right there, just by each of you cooperating in developing this.

4. In all of this, don't overlook your educational films, the art films, and classical films as well as the more popular films that you may provide as a part of your ongoing films program. Film festivals are becoming very popular on many of our campuses today, either as a part of an overall arts festival or as a separate film festival.

And, we've found usually that the students are very interested in getting involved in films--now, I am talking here about good classics, not just the popular and the "underground," they can catch this someplace else. So, let them get involved in presenting a program, maybe you take a series--I recall we had two running last year and one was called "Sex Stars of the 60's" or something like this, and this was very popular. On another night of the week, there was some real fine classics, and some of these classics were pretty spicy themselves, but we had good attendance at both. I am not just talking about "this is the way we do it" type of thing, but films are certainly a form of the arts, either separately or as part of the total program.

5. How about a record lending service of good classical music that might be available to your students? Include other types of music, too, if you desire, but make it easy for your students to become exposed to some of the real classics also.

Slip in a few classics, let them pick it up and take it away. You will ruin some records, of course you will, but if somebody was exposed to some of the better music, this may be something that he carries with him throughout life.

6. How often have you heard the comment on your campus that the campus newspaper just does not pay enough attention to the union programs?

I did note that you do have here on this campus a State of the Union periodical and another little thing, "Bits and Pieces" that comes out. This is the type of thing that you can do that will bring forth to the campus body information about the "total" program, not just the union, but the total activities program on your campus. Maybe you don't have the problem here that some other campuses do, that you can't get the Campus Newspaper. Do you have the Campus Newspaper here? It may be probably different here, but they always publish everything that you send to them, and just the way that you send it, and give you complete coverage on everything before it happens and not after it happens.

7. Todays college students are traveling all over the world. Why not help them make the most of their travel by providing a travel bureau complete with literature on "where to go and how to see it most economically" for all areas of the United States as well as other countries.

I get a little bit tee'd off about these people who travel all over Europe and Asia, and they haven't even seen all of the United States first. But it's a pretty simple matter to write and collate all these travel brochures on different sections of this country, on Central America, South America, and another one on France and England, Russia, Japan, where students are traveling. And, unless you are different from other campuses, you've got a lot of students right now from this campus that are in many parts of the world, as well as many parts of the United States, right tonight, and this is something that brings them into whatever "nook and cranny" that you have, and it's interesting and helpful and it lets them know what's available, and helps them in planning a program, and I am not just talking about Fort Lauderdale, or wherever they happen to go between quarters.

8. Many college unions provide opportunity for instruction in dancing, bridge, etiquette, and other social graces as a part of the union program. As we become more and more casual in our dress and in our manners, the college union may be one of the last sources available to assist our students today in obtaining some of the social graces that they will need after graduation, as well as in their day-to-day associations while undergraduates on your campus.

I may be a bit old fashioned here, and I image some of our predecessors wouldn't think much of somebody standing up at a course and not lecturing in a stiff celluloid collar, but I think that even as we change our mode of dress and our mode of living and some of our manners, we still need to be concerned about the social graces, and I think there is a place for this in a college union, and I think that it belongs in an educational program.

9. Who on your campus is now providing any real down-to-earth help to students and student leaders in the area of developing better student leadership?

Now, I know the answer to this on this campus, is "you are," because this campus is one where this past year you have had a very fine leadership training program, and one week-end, I understand, you had Martin Erickson, a very fine individual, come out and work with you. This is the type of thing that I am referring to, so you have answered my question.

> Who is assisting students in developing better techniques of committee work, the role of the committee chairmen, and in general, learning to get things done through other people. This can be a most worthwhile part of your total program.

And, that's what it's all about, isn't it--learning to get things done through other people. You can't do it all yourself.

This can be a most worthwhile part of your total program. Recently, a young lady who was President of our Ohio Union Board and voted the outstanding serior woman on our campus stopped in for a short visit. Since graduation she has been in the Personnel Department of one of the very large department stores in New York. She mentioned to me that she has made more use of the leadership training techniques she learned through the Union program than the more formal education which she obtained in her courses (and she was in a Personnel Management Program). This is just another indication of how your college union programs can complement the academic work in classrooms.

Now, they are not talking about substituting for it, or taking over, but they are saying that it needs to be a part in the total educational process.

10. The key word on any campus today seems to be "relevant." And, in this context, our programming must be relevant to the needs of today. Beyond just being relevant, our programs must be meaningful to our students and the rest of our university family whom we are trying to reach. And, as I mentioned before, I am not talking about just the students, but various other publics on your campus and community.

    Any relevant and meaningful program today must include some concern for "racism" in whatever form seems to be best suited to the particular needs of your campus. And, I understand very well that this varies from campus to campus and from community to community. But you are here as a part of a large metropolitan community, so I am sure that there is concern for this, if not directly on your campus, certainly in your community. We cannot afford to turn our heads on this controversial subject and pretend that it does not exist. We should meet it "head on." In this respect, let me refer you to the report of the Association of College Unions' Task Force in Human Resources. The complete text of the report was contained in the June, 1969 Issue of the College Union Bulletin. And I am sure that Walt has that available. Incidentally, Walt, I made a Xerox copy and included it here as part of the material...here I will give you this. I hope that you have access to the College Union Bulletin on a continuing basis, incidentally. Do you people see this as it comes out? It's not every month, but on your board, do you pass it around?

Student Comment: We have on order 25 copies.

(Ellenwood) Holy mackeral, you are way out ahead of us. I guess I had better go back and get to work on our own campus. Metro people, have you seen the Association of College Unions' Bulletin? You may not have to get 25 copies, but you ought to have enough to see that the people read it. It's very worthwhile and it's an educational bulletin, and gives you some good ideas, as well as keeping informed.

Back to the Task Force on Human Resources:

Briefly, the Task Force discussed three areas:

1. What can the Association of College Unions do about racism and its effects?

2. What can the individual unions do about racism and its effects?

3. What can college union professionals acting as individuals do about racism and its effects?

The Task Force then offers some recommendations, some suggestions, and some thought-provoking ideas. One of the recommendations, for example, is that the Committee on The Arts--and there's the Arts coming up again--have as its number one priority the accumulation of the source material on minority group cultures to be made available to all institutions and that the material accumulated by the Committee of The Arts be utilized by union boards as the base for programming, which explains racism and the results in an inward examination of local racism, its effects, and its possible cures. Now if this were to happen, you've got your Art Exhibit Program again ready for you.

Another recommendation is that every college union should voluntarily contribute $100 this year to a special association fund to combat racism by supporting the recommendations set forth in the report. That, of course, is an individual matter for each college union board.

I have given you just enough of the report to, hopefully, excite your curiosity and make you want to "dig" it out of the files and have a good discussion on it within your union activities group and, hopefully, use it as a basis for developing your own program in this area on a continuous basis throughout the year.

11. While we are talking about programming that is relevant and meaningful, let's be sure that we do not overlook programs that concern themselves with what students on most college campuses are concerned about these days. And this includes such controversial topics as drugs on campus, sex on the campus, the changing campus and what it means to programming generally, and the partnership of students, staff, and faculty as they work together for the good of your institution. I urge you to be at the forefront of these discussions and help direct them in a constructive manner rather than to wait and be forced to react to a disruptive situation.

Question: (Student)

Getting down to specifics, I believe at one time Ohio State showed a very good pornographic film, and I was wondering what the union had to do with this. They showed the film and they had a discussion afterwards as to what is pornography and what isn't, etc. Did the union have anything to do with this? This was a couple of years ago.

Answer: (W. Ellenwood)

I would have to say, I guess, that the union didn't have anything to do with this, because I don't recall exactly what you are talking about.

(Student)

Ahhh, it was, oh no, I ain't going to say it. (crowd laughs and goads him). It was a Hitchcock film.

Answer: (W. Ellenwood)

I think it was probably put on by a group at that time that was an offshoot of the theater that had established a film series and they were trying hard to revive an old film series, and I am afraid resorted to this as the "Andy thing to try to get a following built up for a series. The answer to your question is: The union had nothing to do with it. I think the reaction on campus (If this is what I am thinking about), I think the reaction was very much against it, particularly because the film they had indicated they were going to show, they didn't show and they had a substitute, which most people walked out on. We have not gotten into any of the underground films, we have no requests from our student body to do so, and maybe because right up the street I believe about a half a dozen blocks is a theater that does have this sort of thing. And, my reaction is, "Okay, let them have it and we will go on with ours." But, we have found that if you get good films that you will still have a great number of students who are interested in good films, yet you will still have those who will stand in line to see "Why I am Curious," and that type of thing.

Question: (Student)

Another thing that they had on was a Russian Exhibit, as far as education goes. Now that was taken I believe a little bit harsh by some Bavarian actress out there. How was that accepted? I mean also the Russians themselves, the delegates.

Answer: (W. Ellenwood)

You are talking about an exhibit we had just about a year ago January on "Education of the Soviet Union." It was brought here as a part of the Cultural Exchange Program between the United States and the Soviet equivalent, where we sent exhibits to Russia and they send exhibits here. This was shown three places in the United States. This particular exhibit was shown one place in New York, and at Ohio State, and in San Francisco.

There was a lot of reaction on campus to it. The Young Americans for Freedom built a so-called Berlin wall--teriffic job that they did. In a matter of five minutes they brought in and constructed a Berlin wall, complete with barbed wire and had border guards stationed there, etc., and handed out leaflets to people going in. We had some minor picketing by the Ukraniun students, who, I am sure, had good cause for it. I would say that the majority reaction was that a recognition that we need to keep minds open and know that there is propoganda in the wide sense of the word involved and we need to have some kind of communication left open. The professors generally felt that it was a very good educational exhibit, the Russians were delighted to be on campus, and I might say that we had the director and some of his people out to our home one evening and found them to be particularly delightful people who were delighted to be in our home and out of the place that they were staying. They all had families, they were homesick at that time already--it was right after Christmas--basically sane human beings.

Now, you know, in my group was a gent who always goes with them--their Secret Police group--they didn't even know who it was. So, they can never really let down their guard, but they are warm human beings when they let down their hair, they never lose sight of their ultimate objective basically, but we had many of them literally cry when they left. They were this much concerned. Now, those people will probably never get out of the Soviet Union again, but I felt it was a very worthwhile thing. As a matter of fact I just got a letter (I am glad you mentioned it), and I will refer to it. Somebody is writing up this in an article called, "Programming in Depth." Now we can't take credit for programming that--they came to us and said they wanted to be on a college campus in the Midwest and would we take them--our State Department came to us and asked about this. Incidentally, it is interesting to note that we had a State Department person with them all the time they were there, just as they have somebody with our exhibits when we had them in Russia.

the day that we had this group, the Young Americans for Freedom came in and erected this Berlin wall, somebody told me what was going on and I went down where this was being done and within a matter, I suppose of 15 minutes, I know the president of that student group very well and he had made his point. He had all the news media people alerted and they were already there and they had the TV shots and the news, and this is what he wanted--he got it, I have to take my hat off to him for being an individual--anyway, between the time I got back upstairs, it must not have been more than 15 minutes, the representative of the State Department had already had a call from our State Department in Washington, who had gotten a call from the Russian Embassy about what was going on out at Ohio State. This is how quickly things move in that area. Well, this is an "aside" but it is an interesting thing. I don't know whether or not I have answered your question.

(Student)

Yes! Well, they also had a Russian wrestler with them.

(W. Ellenwood)

I didn't--male or female?

(Student)

He was a male.

(The crowd laughs)

(W. Ellenwood)

Seriously, don't laugh about this, because one of the people who came out to my home that evening, a delightful person, a lady, she was a psychologist, I think, in their educational ministry, she had flown Russian migs in World War II (I guess they had migs at that time--whatever their fighter planes were), she was a fighter pilot in the Battle of Stalengrad--this is the versatility of these people.

Okay, well, we can go on back to that after, but let me get on to this. We were talking, about I guess, being meaningful, and were talking about, "don't duck the sum of the issues," but try to get them straightforward, and help direct them in a constructive manner rather than have to react to a disruptive situation.

12. A series of discussions related to the college union in the changing scene of higher education should afford a fine opportunity to look at ourselves through the eyes of others on our campus. Is the college union really producing on our campuses? Are we relevant? Are we meaningful? About the middle of June, thirty students representing college unions from all over the country, and thirty college union professional staff members and faculty members, and resource persons met for a full week out in Wisconsin to discuss the important facing the college union today and means for revitaliz ing student participation in the college union movement. This meeting, which has come to be known as the Mishawak Assembly, produced some significant results such as the appointment of a student to the Executive Committee of the Professional Association of College Unions - International.

And, I might just say here that this International Association, which was formed in 1914, at the old Ohio Union, incidentally, was the first and still one of the very few professional educational associations. It started out in the beginning with students participating right along with staff and faculty as part of the total program. You'll see on our college campuses now a trend towards, "Well, let's get students involved with this faculty committee, and on that committee, etc." Well, you people are involved in an organization that started out this way over 50 years ago--55 years ago, to be exact.--and I think you can see that I has produced results, even though there is a great variance in how college unions are governed from coast-to-coast, in Canada and elsewhere throughout the country. There is this common denominator that students are directly involved in the decision making and particularly in the execution of the planning and programming. And now, for the first time, there is a student involved as part of the Executive Committee., of the professional association.

It also opened the way for the students in each region of the country to attend the meeting of this National Association each year. When the organization became so large, several years ago back in the early 50's, became unwieldly, they actually stood off and had the Regional Conferences that you people have and will be attending--which are basically student oriented, and there's the one professional staff meeting each year. Now, then, two students from each region--probably the Student Chairman and the Vice-Chairman--will be designated to attend these National meetings, again to be sure that there is student involvement and to be sure that we are being relevant.

College Union 101
August 13, 1969
Wendell Ellenwood

I think some of the discussions regarding the important issues facing the college union today are so significant that I will include some of this in the written material I will leave behind as a part of your total package for this course. I have just taken out four or five pages. Now some of the issues they talkedabout, we may talk about in the second half of this session. Let me list just a few of these that this group of students and faculty were concerning about.

a) The college union must so affect the campus environment that each individual has a sense of belonging and personal worth.

b) How can the union provide the opportunity for communication between people? The union's critical need to review its role, governance, and reason for existence.

c) How can the union best respond quickly to the changing needs and problems of the campus and society?

d) Where are we going, how do we get there, how do we pay for it, and how can we evaluate our results?

After pondering through several hundred listed problems facing college unions today, the group came down to listing the four greatest problems as:

(1) Relevancy
(2) Human relationships
(3) Resources--the old "bug-a-boo"--now we are not talking here about just fiscal resources, we are talking here about human resources and material resources as well.
(4) Evaluation. I think just as we have to evaluate the work of every professor and every class, we have to evaluate the work of the Admissions Office, the Business Office, and every part that the administrative hierarchy of the college campus, we have to evaluate the program that is being performed by you people in college union programs.

There is enough material in this report to provide a discussion a day for the entire academic year just ahead. Dr. Chester A. Berry, the Executive Secretary of the Association of College Unions - Internation has indicated that the warmest part of the week in Wisconsin to him was the insistence on the part of the students that unions and the union associations be in partnership. He pointed out that there was no student power versus staff or legal or expert authority. Some staff members who had spent the year "greasing squeaky wheels"--putting out fires on their own campus--rediscovered, with a jolt, that college students generally want to help solve problems, not create them.

Now I know, and you know, that we can't speak for all students, because you always have some people that are looking for the way to put a little monkey wrench in things, but, by and large, the college student today, given a chance, is more interested in helping to solve problems than creating them. And, if you will give them a chance to work with you, anticipating these and solving these before they really become big problems, then I think this is one of the greatest contributions that we , you and I, students, staff and faculty together, can make on any campus.

I am sure you have noted that I have been more concerned with presenting ideas here than in detailing specific programs which might be undertaken by your Union Board. The specifics will, no doubt, come in some of the later sessions that you will have as this course progresses to its conclusion. And we will have time for some good discussions on this in the second half of this evening's program. I would like to emphasize, however, something that I am sure you are even more aware of than am I. And that is the fact that you here at Cuyahoga Community College, Western and Metro campus, are involved with a very transient group of students. The traditional evening and weekend programming that we might do at Ohio State, or somebody else might do on some other campus, probably does not relate to your students here. And so I want to emphasize something that I am sure you know, but let me emphasize it again. You need to take your programs where your students are. Wherever and whenever your students gather, program for them there and at that time. Take your program to them. Don't sit here and there, and don't sit in your new building, on the Metro Campus, and expect that they are always going to come to you. They are going to come at 7;00 Friday night and they are going to come at 3:00 on Sunday afternoon. Fine if they do, and try to develop this, but take your program where the students are, when they are there.

Now, just a bit on "The Need for Warm Human Relationships." At a recent regional conference of the Association of College Unions, a Student Body President made this comment: "We need an atmosphere which goes beyond our own particular scope of interest. We go about day-by-day accomplishing little things on our list of things to do all within our own special interests. But are we really growing in the sense that humanity grows? We need that growth."

What are we in the college union field really doing to help students grow in the sense that humanity grows? Can we look upon our various programs as aiding in providing an atmosphere in which the scope of critical thinking, the atmosphere in which the desire to explore the unknown is encouraged? Isn't this just as much a crucial need as the need for periodic relief from study?

With all of these needs and with all of these opportunities, however, possibly the top priority for our college unions should be the development of warm, human relationships on a proper basis with our students. Perhaps we do not need more organized games or social events nearly so much as the subtle provisions of human concern and sincere assistance in the solving of life's problems. Various student organizations provide information on how to pass a course.

Now, we don't have any responsibility to do this unto ourselves. This is done in your College Admissions Office, this is done in your Nursing Program, this is done everyplace, or should be done everyplace on campus. But, we have a specific responsibility, I think, to develop this and show this concern within the college union program.

Various student organizations provide information on how to pass a course. But, who provides information on how to learn the most from it? Who listens to the real problems on the level of genuine understanding in a program of learning? In short, who on this campus defends a bewildered individual in a forest of knowledge?

This can be the highest role that any college union could aspire to attain. This can be the role of your program here on this campus.

Now, finally, "A Challenge and a Charge." I can't resist ending up with a charge. I need not tell you that we are living in an era of rapid change and of complexity. Forces which shaped the past often do not exist in the future, and new modes of living may determine the course of action you must take. I would, therefore, like to leave you with this charge. The effectiveness with which you meet this charge may determine in large measure the true value of your community center on this campus in future years. I charge you to remember:

-- That true leadership is getting others to do what you want them to do because they want to do it.

-- That an idea without implementation is dead and sterile.

-- That discussion without conclusion is impotent.

-- That there is more satisfaction in accomplishment than in mere pleasure.

-- That personal effectiveness requires personal discipline. Regardless of what you are talking about, a personal effectiveness requires personal discipline, whether you are an organist, a musician of any type, whether you are a faculty member, skilled in a certain phase, or whether you are doing a job on a college union programming board, to have personal effectiveness you have to do your own personal discipline.

-- That a small but necessary program is better than a large but redundant program. We quit talking about the number of different programs--oh, we make a reference to it--but we try to talk about the quality of programs, we feel, that are outstanding.

-- That team work superceedes grandstanding.

-- That it is human nature to resist change and "to be down on what you are not up on." If you are not involved in something, if you don't know anything about it, you really aren't in much of a position to push that, so if you want support from the people, you had better get them involved in what you are doing so they will know what you are doing, and they will be in a position then to help you when you need that help.

-- That personal competence will always defeat your personal frustrations.

-- That talking about something is different from understanding that something.

-- That depth requires concentration and self satisfaction.

-- That there is no substitute for work.

-- That minds are like parachutes--they function only when open.

Then finally, I would hope that you would always remember the young adults' prayer first used by Saint Francis of Assisi:

> "God, give me the patience to endure that which cannot be changed.
> Give me the courage to change that which can, and should be changed.
> But, above all, give me the wisdom to know which is which."

Thanks a lot for listening. It looks like we ended up about the same time.

(Evans) Okay, let's take a little break now, before making some announcements. Ok the 27th, we are going to have a photographer here to take a picture of the group. Each of you will receive a print of it--so if you have in mind wearing your painting clothes, fine! Let's take about a 10 minute break now.

SECOND PART OF THE SESSION

(W. Evans)

Now that we are all thoroughly refreshed, and eager to go with a lot of stimulating discussion, I will turn you back over to Wendell for a question and answer period or discussion period. It's wide open. Wendell's a good target and he throws them right back, so...

(W. Ellenwood)

Okay, well, let me first say that I am glad to see that you came back. I had visions that when we came back here that there would only be two or three of us, so my congratulations. This is Ernie that's raising this question. I have been instructed that I need to give this (microphone) for the benefit of our recorder over here.

Question: (Ernie Mielke)

I could remember back in my undergraduate days at the University of Iowa, we had organizations on campus--one called "Town Men" and one called "Town Women." It was totally comprised of those individuals who lived in the community originally, or living off campus for some various reasons. Do you have such organizations at Ohio State? If you do, do you program at all for them? If you do program for them, what seems to be successful? And, what isn't successful? Because I equate our student population with this type of population--a student who comes to college and then goes home to a residential community as opposed to remaining within the college community, in dormitories, sororities, fraternities, whatever.

Answer: (W. Ellenwood)

Well, that is a fine type of question--I think all of you heard it. Basically, "What type of programming, if any, is effective for the students?" And, incidentally, let me just say, you came from the University of Iowa, at Iowa City, and you had a wonderful union college program on that campus under the leadership of Earl Harper, who is one of our real dear friends. I saw his wife when we were out there last year. This, of course, is the hardest type of programming that there is on any campus..."How do you reach the town students?" And, of course, that is what you students are involved with here. You don't have a captive audience, they come in and go to class, they leave. We are supposed to have 15,000 students on our campus this summer, and I never see 50 people in one place at one time.

We do have, this past year, and it really works, an adopting of a "Town Men's Association." We have had a "Town Women's Association" in the past, and they have some individual meetings, some programs that are supposed to be something that will attract people. The "Town Women" are talking about putting on a fashion show. The "Town Women" have also sponsored some other specific programs--I am trying to think of some--that would appeal to the campus as a whole. The "Town Men" have had a much more difficult time trying to get going. They have had some smokers and some beer blasts. One of the best things that they did that was effective, as I will recall, we have Homecoming each year and, of course, I don't know, you have something like this at some other time. We have quite a spirited competition for house floats by the different dorms and fraternities, and the "Town Men" and "Town Women" entered in this and they got a group together and for several nights they were out there on the back lawn of theUnion Building constructing a replica of the stadium, or whatever the theme was for the year. They used this as a way of having a party right along with it.

You've got to have something that's a little bit different that will stimulate them. I wish I had a good answer to it, but they have tried giving blocks of tickets to athletic events. Maybe as we go along, I will think of some other things, but it's most difficult to type the program, because, in your case, all of you are representing these people. But, if you can somehow or other break down your area where many of your students come from and get specific representatives from that area, people who have an interest in what you are doing, people who are involved--there again, if you get them involved--and get them interested in what you are doing, this is, I think, the best that you could hope for, and let them carry the message--and, boy that's a real toughy too--and you've got it right here! That's not a real good answer, but I'm afraid that's the best I can do right now.

As Walt said, incidentally, we don't need to hold this to just programming or the type of programming that we are talking about here. As far as I am concerned, we are open at this point for discussion on any aspects of the College Union Program. Now, I am thinking here of the "whole ball of wax." So, any other particular questions that you were stifling as we went along?

Question: (Tony Kosoglov)

We have mostly day students, so what would you suggest as a good theme and time for day programs? Do you have any programs during the day, or do you consider most of them at night?

Answer: (Wendell Ellenwood)

Restates the question as stated by Tony Kosoglov. I would suppose that in our case most of the programming is at night, but, yes, we do have some and we do most of our programming in the summer time during the day and Wednesday night--one night a week. The University of Minnesota does a lot of this. They have a large commuting population, and they have put on some real wild noon time programs. They have a lot of people bring bag lunches--I don't know whether you have this here or not. Well, they set up this. In case you bring in your bag lunch, they have free coffee there and they brought in the Minneapolis symphony. Now, I don't know whether you could bring in the Cleveland symphony or not on this campus, but you might bring in some other musical groups, some other entertainment groups, some groups that are playing all different types--and I am talking about popular as well as classical--some groups that you know students are really with, that may be performing in this area. I have a hunch that if you contact them, they may be glad to come out--they don't get up much before noon, but around noon. It is a good break for your students here, advertise that they are here and let them put in a little plug where they are performing that evening, and let them present it here. You may have some relative issues of the day affecting your particular campus. Maybe you could have a program here in your new lounge or someplace else. Do you have a break about 12:00 or do you have a class from 12:00 to 1:00? You have classes straight through? But usually that period (the 11:00 until 1:00 or 12:00 until 1:00) is usually about the freest spot. We have found that this is a good time.

Now, you may get people that just are passing through. It's awfully hard to communicate this way, I am sure. If you catch them, they may not know what is going on, but they come by and they just happen to hear something, they drop in, they listen for awhile and they go on, whether it's music, whether it's poetry or whether it's an Art Exhibit down here, you've got somebody that is discussing the Art Exhibit. They just happen to come by and they listen to it. What is it--Shaw Smith, the eminent Director of the College Union down in Davidson, North Carolina, calls it Serendipity--where you didn't expect something and it came on something you really hadn't expected and it turned out really great. You go into the Wheel and get a coke and you meet a girl who becomes your wife later on. Now, this is Serendipity. You go out to a party, and you meet your wife--and you thought she was home with the kids. Well, anyway, this type of thing--you come on with the unexpected and you find something great. Let it happen here! Let it happen over in your gallery! Let it happen right out here in the hall if they will let you do this! Let it happen in the Wheel area! Put it where people are going to go by and try different types of things--a billiards exhibition during the day, try it! You never know! And, it isn't going to attract all types of people, but you have a great number of people interested in a great number of different things. Many of them may be wierd to me and thee, but try it! Okay?

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Wendell Ellenwood

Question: (Jan Rogers)

You mentioned small circles of interest, social cliques. Should we try to develop into larger circles? I think cliques can be harmful in membership. I was wondering if you could tell us anything on the basis you choose your members, what you ask and look for.

Answer: (Wendell Ellenwood)

(Mr. Ellenwood restates the above question.) Well, our students in our particular case, interview and select the board members, and they have an interview form first that the people fill out, all about themselves, what types of programs they have been in, what school, what's their point hour, they ask on the back of this to write a brief statement as to what their interest is in the College Union and some ideas that they have, and why they want to be a part of the program. Then, they interview the people and I will say that one of the things (you get a group and you've got what--17 or 18 people on your board), when you get a group this size, you probably have two or three cliques represented here. Well, we've found it very interesting that they pretty much police it themselves, provided you haven't got all of one clique on the board, and I hope that's not the case. Another group is pretty interested if all of the Phi Omega's are coming in and you can see that somebody has been pushing them, the Social Activities Director, etc., or the mens' fraternity--you've got two or three. I don't know that they have ever said openly that, "Look, we are not going to take more than two of any one fraternity or sorority or whatever your clique may be, but other things being equal you will find that they will pass this around, and we have had the case where this past year--I didn't know it, but the students knew it--that their one person was pushing another person pretty hard, and it came out later that well they were a member of the same sorority. I guess if I had looked on the sheet I would have noted that, but the person was really not selected. Now there was another person that I felt, myself, would be better qualified--I keep my mouth shut mostly and find out things turn out pretty well--but I have found that the students police this pretty well, if you give them an opportunity to do so. Now, hopefully you will have an opportunity to have enough people to select from--I think this is the key--so regardless of what choice you make, you come out on top, that you have got a number of people to select from and whoever you select from are going to be good people . Then you try through this process--and I am talking directly to the students, I think that is where it lies--that you try to insure that you've got a good representative sample of your whole student body, because if you don't, and if the campus gets the feeling, the image, that your Union Board is representing one group, then you are dead--they just are not going to pay attention to what you are trying to do. They are certainly not going to be involved in what you are trying to do, because it is some other group that is doing it. You've got to try to show them that you are representing the entire group of students, and that you are programming for the whole campus, and you've got to do it yourself--nobody else can do it for you.

Comment: (Jan Rogers)

On our program as it stands now, we do have an application, supposedly for a short interview. We have no guidelines for it yet, it's just conducted. In side of two or three weeks anyone that applies is in--there is no way that we can be selective, really.

Question: (Wendell Ellenwood)

Are you talking about your governing board? You do have a board of what, say 17 or 18 students?

Answer: (Jan Rogers)

One Board System.

Question: (Wendell Ellenwood)

One Board System! But you have students working on committees, etc., and then you have this one board. Are you saying that within a short period of time everyone is on this board? Say the 17 or 18 students?

Answer: (Jan Rogers)

No, we are talking about the committees, rather than the coordinators.

Comment: (Wendell Ellenwood)

The membership, I think, fine. I think you get them involved and by jove if they produce, then I think you've got to recognize this when you go to select people, but I am talking about basically your Board, not your membership. Because I think the Board is a significant group which is concerned with the programming policy. You've got to be sure that this group is representative of the whole campus. And, hopefully (and I agree with you) get as many people as you can involved, and involved meaningfully in your total activity.

Comment: (Jan Rogers)

Then you would suggest selectivity for Board members and open policy for student members.

Answer: (Wendell Ellenwood)

I think the more students that you can get involved, and if they are involved in a meaningful manner (and I remember I referred earlier to a small but meaningful program is much better than a large redundant program). But, if you have meaningful programs and you can get these people involved, hopefully you can get a good mix, so that all of one group is not running the P/R and all of another group running the recreation and all of another group running your Arts Program. I would like to think it would be better mixed up. But I think the important thing at that moment is to get the students involved in meaningful programs, and then letting this sift to the top as they are being interviewed for the Board positions.

Question: (Jan Rogers)

Would you suggest channeling membership to keep the committee at their most efficient--set a limited number to keep them efficient?

Answer: (Wendell Ellenwood)

I think you have got to show students that you have got a meaningful program, a useful program, a worthwhile program, to keep them involved. You can't--students pretty soon smell out what's busy work and what is significant, and I don't know of very many "thinking" students of the type that you want, that would sit around and be involved very long in just "busy" work. There's got to be something significant for them. Of course, you can't always be telling them what to do. I think the significant thing is to say, "Here's a program, here's what we're trying to do, now what contribution can you make to it, what are your ideas? What are your suggestions for programs that would be beneficial to this campus? And, hopefully, again, if they come up with ideas, they have an inbred sense of responsibility to help carry this through. A person is usually down on what he is not up on. If they are involved, if they are up on something, they usually are going to support this better, than if you just say, "Here's a program - go do it!" You've got to have meaningful programs to hold them there; otherwise, they just aren't going to stick around very long!

Question: (Jeff Quedenfeld)

What about giving people a chance, outside the Union, to become involved? Besides the regular approach for telling about the Union, when you have a person interested, do you immediately bring him in and start loading him up with responsibilities and maybe putting him directly in committees on certain areas? (A new person, who you don't really know?) How can you pick out a person who would probably do a good job?

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Answer: (Wendell Ellenwood)

Speaker restates questions - "How do you get a person started in a Union program?"

Well, we think that it is best if you can try to channel them into something they have a basic interest in. You may have some people that are really good in Art, they are interested in that, they couldn't care less about something else, but they are good in art and they will be glad to design your posters and they will be glad to work on other things for you. This is great, if you can get somebody involved with something that they are interested in. Then really we get back to the students who are involved in the interviewing process and on this you have the people who are in charge of each one of the programs--we call them Department Directors in our publicity, the arts and social and cultural, etc. And you will usually find these people that will say, "Boy, I liked the way little Joe came in here and spouted off some thoughts and some ideas. I would like to put Joe on my staff some day." Somebody else says they would like to have Joe, too, to it's up. But, it's sort of a combination of the Student Directors who find somebody with an interest or a thought or leaning in the direction that they are particularly interested in and then trying to fit in the areas of the student interest. They have a place, incidentally, to list what their prime interest is, and we do try to get them involved in a particular kind of committee. They may change, they will work with this committee maybe developing a student handbook for the year. Well, when that's developed, and published at the beginning of the year, then they need to get involved in something else, too. If they are not involved, they are certainly going to go by the wayside. If you get them involved in something that they are interested in and if you've got work for them to do, this, again, this is the most successful way--we found out. We are not always successful--we loose people too. A lot of it goes back to that department chairman, that person! Is he or she utilizing the people in a meaningful manner? Another aspect of it is, those who find an opportunity for the students to do a little socializing together, to enjoy one another, to build some lasting friendships, to show that there are some other students interested in them as individuals, we find that those are much more successful than others. All work and no play--you need to have a little fun as you go along. This could be in what you are doing, or taking a Friday afternoon break together.

Question: (Bill Lantzer)

A little while ago, you mentioned something about having the committees mix in together. Do you prefer having more committees or less committees?

Answer: (Wendell Ellenwood)

(Restates question.) What about the structure of committees? Should we have as many people as we can, or fewer and a more meaningful group? Our group went through this about two years ago and found, as in the case I just illustrated here, we had some committees that were involved, let's say, in the Fall Open House, or in our "Dates and Data" publication, which is a student social handbook that comes out and is sold to students to make a profit, that when their work was done at the beginning of the year, they fell off when there wasn't anything new for them to do in that area until we start working next year. So, they lost enthusiasm--and we lost people! A couple of years ago, they reorganized into fewer committees with a broader scope, so that you had more people working together in one department, rather than say ten different committees in that department, and when they were finished with one project, then they were involved in another project. And, they felt that they belonged, that they had a working relationship with the other people, they had gotten to know people more and had begun to feel more a part of a total organization than just a part of this group doing this one thing. I guess it goes back to the term, "Union." They really didn't feel a part of a Union program. They were a part of this program. And, I think there was a lot of merit. The students, incidentally, came up with this themselves and carried it on through, and we had some real fine discussions before they got this change passed, but I think their reaction now would be that this was beneficial to the group and to the organization, that they have a feeling now of being more of a part of an organization and that they see the total picture and not just one small part. So, I guess my answer to your question would be, on the basis of this particular experience, that it was beneficial to have fewer groups working on borader programs, than to have a great number of groups working on individual projects.

Question: (Bill Lantzer)

How would you like to attend a meeting one day?

(The crowd laughs)

Answer: (Wendell Ellenwood)

Well, they had some real fine sessions before--No, I wouldn't attend, but I would suggest that some of our students attend, and I sit on the sidelines on this thing (as I do most of it) and see how it develops. As usually happens, you leave them alone and boy they usually pick the thing to pieces and come up with things that don't always work, but usually have some merit. I might say this, that in this case one of the boys who was real interested in this andhe was up for election as president. He and his very good friend who graduated from High School together were neck and neck on the presidency. The other boy, who was rather quiet and reserved, was elected president and this boy was elected vice-president, he wanted to stay on in order to try to carry that program through. He did stay on the next year, and that program got through and they were a real fine match there. This fellow was a real dynamic sort of individual. As a matter of fact, he went into our Alumni office as a field secretary in the Alumni Association and has just left now and gone to Washington with a lobbying group, and this is right where he belongs. He will...anyway, it was a great job of teamwork there.

Well, any other questions, Walt?

Question: (Walt Evans)

Do you see any correlation between students at OSU and the following: Class rank, appreciation of values of Union Programming and actual participating in it?

Answer: (Wendell Ellenwood)

A correlation between academic class rank or scholastic achievement? Yes, I see a correlation, but I'll be darned if I can see a way to put this down on paper, and I mean that not completely facetiously because we all like to point to the fact that the average of the students on the Board is "3" something and up, and this shows that they are student/scholars as well as student/leaders, and that there is a definite correlation between the two, but then, how do you account for the individual (and I am thinking of a specific individual), this year he has been editor of the "Dates and Data" handbook that I talk about, who undoubtedly has the capabilities of being an A to B student, if he put his mind to this and was completely dedicated to that, but he is so involved in activities, not only being editor of that handbook, but in another organization he is in charge of bringing the distinguished speakers to the campus, he's in charge of something else, etc., etc., so he ends up with a 2.3 out of 4 system and he is on probation and unless the students themselves decide he can continue to serve as a member of the Board, he will be off the Board. Now that person knows he has a capability, and I know it, and his professors know it. But, by jove if he was working on a project and he had to talk with an agent or something else, why he didn't think a thing about missing class to do something like that--that was the most important thing to him. And, maybe in the end, whatever he goes into after school, this might be more important. There again, this may help him to become more successful in the pursuit than in that particular course, but if he wants to go on into graduate work, he is going to have a heck of a time doing it. I don't know how you really differentiate on paper between those. I think that we would have to say on a general basis that the students who have the capabilities of achieving in the classroom generally speaking make better student leaders in activities if for no other reason than the fact that they can take the time and have the intelligence to do the job; whereas, if you have students fighting every way to keep their head above water, how can they be expected to devote the time necessary and how can you ask them to devote the time when you know that is taking away from time they really ought to be devoting to their academic subjects. This goes right back again to, we have got to be a partnership with the academics in this total educational enterprise. I think we have just as much responsibility, where you see a person spending all of his time playing billiards down here. If we don't counsel that student about getting into class and going to class, then I think we have erred just as much as if we would go too far the other way. We have to keep in mind our business--and our business is education. And, so, I think we would have to say that you look for a correlation between the academic achievers and those who then can afford to have their leisure time, a productive experience, as a part of their total education. But, there is going to be a lot of exceptions to that. In fact, in the case I mentioned earlier, I don't know how that will come out. The students may vote to let this person stay on. He is a senior, but they will be the ones to decide. They've got very definitely in their constitution by-laws that if a student falls below 2.5 he may not continue to serve on the Board.

Question: (Walt Evans)

That was their own choice, to put the 2.5 average in?

Answer: (Wendell Ellenwood)

That's right!

Question: (Walt Evans)

Do you find any pattern of interest as a student progresses through college? Freshmen, sophomores, junior or senior--who is most interested in performance, the freshmen are just getting interested, sophomores and juniors become leaders, and in the senior year interest tapers off.

Answer: (Wendell Ellenwood)

I would have to say that on personal experience I have found a very definite trend here, and it came as somewhat a surprise for me, I guess. We have the same type of progression, you come in and work as a freshman, in your sophomore year you are a chairman of the committee, and in your junior year you would be elected to the Board, and you would have one or two hold-over members, one would be president of the Board.

Incidentally, I do note that we are running over past 9:30 p.m. Some of you, I will understand if you want to leave.

Just to get back to this question, I felt that we were losing a lot of valuable knowledge in these seniors coming all the way up through, and in their senior year they were out. Why don't we utilize this. Until my daughter came along (she was involved in Union activities, sororities, etc.) and I saw what happened in her senior year, where two weeks after getting married and all of this changed completely. She lost all of her interest in her sorority that she had been very active in, in Union activities and music that she had been involved in. I think this is rather typical. We incidentally did change this under Rod's supervision, and after he had came with us from another school. They changed the By-laws where the juniors could petition to remain on the board, be interviewed right along with other people who hadn't been involved, and I was never so disappointed as I was in a few people who had been great people, great kids, and they still are. I can't think of it without really getting choked up about it, but they just didn't have it in their senior year. They had spent themselves, they had given it all. Now there was something else more significant, more important. I guess as you look back and reflect, you've got to recognize that's the case. It seemed to me only natural. You'll have some exceptions, as this one boy stayed on as vice-president to get this program through. But it seems to me that you probably reach your peak of effectiveness somewhere along in your sophomore year and from that point on it levels off and thenbegins to fall down.

Question: (Walt Evans)

Is it possible that the students who were involved at OSU might be very close to the physical, chronological age as the students right here at CCC?

Answer: (Wendell Ellenwood)

That's right! I'd say that some of our most effective people are in the same chronological age area that your people are here.

Question: (Ernie

What type of programs appeal to particular students? Is there any variance? Is what the lower division attends different from the functions of the upper division students?

Answer: (Wendell Ellenwood)

I don't think that we take this into account basically in programming. We are programming more for different publics, different types of students, some that may be interested in art, some that may be interested in graphics, some that may be interested in music, some that may be interested in discussion forums, relative issues of the day, others that are more interested in dance lessons, bridge lessons, of course the dances--the Friday and Saturday night entertainment in the tavern. I would have to say that basically, I think, our programming is for the people with different taste, rather than the lower level versus the upper level. We do try to do some programming for married students, basically through their children. You, I guess, are not involved in that too much. We do not have too much opportunity to program for professional students, so we are delighted when we get a chance to do something for the medical students, the vet, medical, denistry, etc., law, and we have made some concessions for our graduate students when they want to have a beer party or something like this. But, basically we program for those interested in Wednesday night opera, or Friday night jazz programs, etc.

Question: (Ernie

Does the Union involve itself with any mixer type functions or is this left to the dorms, sororities, fraternities, etc.?

Answer: (Wendell Ellenwood)

Yes, not as much as we used to. The biggest mixer that the Union has is the open house at the beginning of the year for incoming freshmen. On this night, everything is open, most things are free, bowling, billiards, and this. There are a half a dozen bands of different types playing in different areas. This is the big mixer! The night before the first home football game, there is a dance sponsored by the Union activities following the introduction of the team, etc. The night after the first game, the freshmen senate puts this on. Really, from the standpoint of dancing, I think the Union program is down to about one big dance or maybe a couple smaller ones each quarter--dances are just not the big thing they were a few years ago. They have found that informal entertainment of the small tavern type, where you bring in a combo and a few people dance and others are sitting around listening--this seems to be more of a mixer type. I guess I would have to say here--without putting in a plug, or saying something that maybe shouldn't be said--but I would have to say that the beer in the Union has helped from that standpoint in the past year. We have 3.2 beer in the Union tavern. It has provided a base for more programming, it has provided for a lot better mix of students--dorm students, Greeks, Blacks, Whites--whereas we were getting—possibly, I think I would be fair in saying, the Tavern had become, in the evenings, a place predominantly for the blacks to gather. This is fine, as long as it doesn't mean other people don't gather there too! So, with the coming of the beer and a chance to do some programming, we give our student Board a certain percentage of the beer sales--I've forgotten what it is now--and they use this to program, and this has helped quite a bit to give us a

better mix and better base for this informal type of programming. And, incidentally veryfew, if any, disciplinary problems on that!

Question: (John

Do you know approximately how many programs you put on at the Ohio Union?

Answer: (Wendell Ellenwood)

I think our annual report says that there were 242 different events scheduled by the Ohio Union Activities during the past year. When you talk about different events, that includes a movie every week or two movies a week--one classical and one popular--that includes the dances, the open houses, the book review and includes every specific event programmed--dance lessons, bridge lessons, this sort of thing. I believe, as a matter of fact, Rod's report for this year is on my desk. We used to talk about 400 you know, but I believe the count is about 242 or something like that! So, again, I think maybe we have gotten down to the point where we are talking about more specific programs for the different publics. We used to have a dance a week, for example, and we don't do that. But, we do have a specific program about each Friday and Saturday night.

Question: (John G.

Do you know approximately how many students compose your Union Board and total Union membership?

Answer: (Wendell Ellenwood)

I, again, think you refer to 200 plus 250, I would say, students involved in the various different committees.

Question: (John G

Do you feel that the number of people has anything to do with the number of programs you can put on?

Answer: (Wendell Ellenwood)

Well, I think you would say that you have to have a certain core to do anything. One person can't carry on continuously significant programming. But, I think once you get a group interested, involved and doing, then numbers are not necessarily the determining factor. I know I went through a period of being proud of saying in an Annual Report that we had 500 students involved.

And, I remember some other Unions that made a point of saying they had 1000 students involved in their program, and I thought, "Gee, why don't we have that!" Well, they were talking about the students that were ushering at concerts, etc. As I say, I have gone through that period. I think it's more important to have students involved, really involved, on meaningful programs than just to have numbers there. Hopefully, you are going to have a core that is going to be able to do the type of programming you need to do, but beyond that I don't believe you need to go out to recruit people just so you can say that you have X numbers. And, significantly too, don't forget that while they are making a contribution in developing these programs--planning them and implementing them, hopefully they are taking something away with it, so unless we have the time to devote to them--we, in partnership, the professional staff as well as student leaders--unless we can help them in developing their leadership abilities, then we really are not repaying them for the time they are spending because they should take something away too. They should go away from that program a better person for having worked through other people to develop programs to learn how to get along with other people to develop empathy, concern for the other person, whether they know what is going on in that person's mind or not, that they have learned to develop warm personal relationships, as we talked about earlier. So, it's a two-way street and we've got to be sure that we don't get so involved with masses that we can't do the educational job that we have a responsibility to.

Question: (Tony Kosoglov)

How effective do you think the Union Board would be by utilizing different organizations like different service organizations, fraternities, etc? Do you think it is worthwhile to utilize these organizations?

Answer: (Wendell Ellenwood)

Well, frankly I haven't thought too much about that. I think there is some advantage for students being identified with specific organizations, a separate and distinct organization, whether it be a fraternity or sorority, service organization like you are speaking about, the Union organization or what. Now I think the Union can do a very effective job of providing perhaps leadership training (where you could bring all these people in). All organizations are interested in certain things. Now, let's see, they certainly are interested in leadership training. So, you might help them by developing a program as you did here on this campus, in leadership training. All organizations are concerned about publicity. How do we get effective publicity? So, maybe the Union could run a publicity clinic.

How is the best way to get publicity on your campus and in your community? I think your Union Board might be involved by providing these types of programs that would be of assistance to the others without actually getting involved in the program itself. I think that you'll find very often that some of these service organizations have a difficult time defining a role that they play. There again, they've got to have something tangible to have students work on. They just can't just come in and have a meeting week after week without doing something tangible. So, some of these have a difficult time in finding just what their role is. I would say more power to them if they have this and if this is going on in your campus, don't think in terms of taking over something that is going on, but let's help start other things and perhaps help other organizations pick it up after you get started, but let's provide some of the techniques of accomplishing their own job.

Question: (Jan Rogers)

By simply belonging to something, it often raises the spirits, so I was wondering, do you have any comments on what kind of psychology to use on non-members to make them feel they belong--first to the college and then to the Union philosophy?

Answer: (Wendell Ellenwood)

I think the first thing that you have to do is to assure him that there is a responsible roll for him to play in this organization, if he is making a contribution, if there is something tangible that he sees is resulting from the time that he is spending on it. I think it has to be shown that you have held this spot for him, that you need him, and that there is a job to be done. If there isn't a job to be done, he isn't going to have an interest for very long. Then I think a follow-up to that is the fact that you showed him that you have a concern for him as an individual and boy there is nobody that can do this better than a fellow student. His peers are much more significant, play a much more professional role to him at that time than does hiw professional staff or his faculty, members or his professors in the class. He as an individual is important to you and to this College. I would say the same thing to the professors in the class--that they need to impart this to their students and that they respect him as an human being, whether he is an outstanding student or not. If we can get this across, that they are important as a human being, then I think we've accomplished something--perhaps more than any class that they will undertake while they are on the campus right here.

(Walt Evans) Thanks a lot, Wendell.

(W. Ellenwood) Thank you for sticking with me to this point.

(Walt Evans) Thank you very much for sticking with us! Just a brief word, next week Dick Lenhart from Bowling Green will be here. Subject: Social and Recreational Programming. Here we start getting into a few of the nitty grittys of the course.

EXHIBIT "A"

COMPLETE TEXT OF TASK FORCE REPORT ON HUMAN RESOURCES

(Reprinted from the Association of College Unions' Bulletin - June 1969 - Exhibit A)

This is the report of the special Association Task Force in Human Resources accepted by the delegates attending the annual business meeting at the Denver Association Conference. The report is printed with a few editorial changes, as it was presented by A. L. Ellingson, Task Force chairman, at the business meeting. All suggestions and recommendations are to the Executive Committee of the Association, to college union staff members, and to college union boards and board members. In subsequent issues of the Bulletin, *each recommendation will be elaborated upon.*

In order to understand the recommendations to the Executive Committee contained in this report, it is necessary to comprehend the dimensions of our task.

The establishment of the Task Force arose from two things: first, the Kerner report on racism in America; and, secondly, the tragic murder of Dr. Martin Luther King. The original charge to the Task Force was broad; the perimeters of this report were established by us. It took little thought and investigation to reveal that if we were not to concentrate on the problems of racism as it affects the black in our society, we would end up with a resounding bit of pompous nothing because there simply was not time to study other areas of discrimination and racism. Time, not desire or awareness, was the determinant.

The Task Force then limited discussion to the following: (1) what can the Association of College Unions-International do about racism and its effects; (2) what can individual unions do about racism and its effects; and (3) what can union professionals acting as individuals do about racism and its effects.

Our title really should be Task Force on Racism and Its Effects and What Can and Should Unions Do.

We are happy to report that, through the diligence and commitment of Max Andrews, the Association should receive a Ford Foundation grant of $37,600 to fund a three-week seminar in the summer of 1970. This seminar, to be directed by our colleague, Gene Stevenson, will be the third and final phase of a $110,000 program to develop union and student activity staff at 10 predominantly black colleges. (For further details see story on page 1.) This program should be only one part of the Association's efforts in the black college. Further study Force and the Professional Development current with the Ford-financed program. The Association can expect our people involved in the black college project to make recommendations for action in this area.

Before stating our suggestions and recommendations, it would be wise to state the minority problem areas we were unable to consider at this time: American Indians, Mexicans, Orientals, Jews, poor whites, women, and the handicapped.

We did not "tackle" these because we simply did not have the time, and in some instances, because our Task Force members lacked the expertise and knowledge to adequately address themselves to the task. In each case, however, we believe that Task Forces should be established to study the current situation and to bring to this assembly at its next annual meeting specific recommendations.

Our Task Force offers to the general membership some recommendations, some suggestions, and one demand.

Union professionals today should by now be accustomed enough to the rhetoric of the demand to look beyond it to the content of the request. And our demand is a simple one. It is only that you have **faith** that there is a human dream, that it was and is a real dream, and that it still can come true. That dream was and is that every man is endowed by the Creator with an exactly equal share of integrity of soul and being; that the brotherhood of man is real and attainable, not an exercise for the sophists; and that every human being innately possesses the ingredients of a humane being.

It is not easy today to "keep the faith." Faced with the increased polarizations of the right and the left, and daily subjected to the calculated rhetoric of those who profess a love for all humanity but who display hate for individual humans, we still expect the college union to answer unanimously and resoundingly in the affirmative when asked "do you have the faith?"

Our Task Force has faith in you that you have faith in all persons and in every person; that you will sincerely do what you can to remove the cancer of racism from our society; that you possess the love and understanding to do what must be done. This report then is based on faith.

Some of our recommendations are commonplace; others will require commitment, diligence, and courage.

And now our specific suggestions and recommendations (these will be elaborated further in special papers which will appear in the **Bulletin** and in some instances mailed directly to the members for distribution to union boards and committees):

We suggest that each union director, as a general officer of college administration, challenge the bureaucratic credentialism of the college which is a most insidious guarantor of elitism and of the exclusion of minority members from participation at rewarding and significant levels. The civil service test may prove lots of things, but the things it doesn't show are the all-important things in a union—love, warmth, understanding, and courage. We recommend that a special committee be appointed to prepare and compile material addressed to this point for the use of all our directors. We suggest that union directors work with their college deans and presidents to get universities to quit reacting to the rhetoric of demand and listen to what is being asked, and to work to convince "downtown" that universities can handle their own problems. The problems do admit of solution, and the university community is in the long run best equipped to provide the solutions.

We recommend a special Task Force to study the establishment of a Union Corps—our equivalent of Peace Corps and Vista. One study reveals that one of the most serious shortcomings of some of the predominantly black colleges is the lack of staff. On each of our campuses there are bright, sincere, and eager young people who would welcome the opportunity to serve in black college unions as staff members.

We recommend that the Research Committee study a model campus, one whose enrollment is approximately 50% black and 50% white, and find out why we've achieved desegregation but not integration. While the study is in progress, we recommend that resources be made available to the union on the model campus to try, through new and different approaches, to move from desegregation to integration.

We recommend that the Executive Committee study how best the Association can, through its services, assist colleges with significant numbers of black students. The Task Force idea was an introductory membership to the Association.

We recommend that the regional representatives, after review and analysis, nominate to the Executive Committee those non-member institutions in their regions who would most benefit from some type of free introductory membership which would make available to their staff and union boards and committees Association publications, resources, and regional conferences.

We recommend that the Association focus major attention immediately on the two-year colleges. This recommendation is made because we are persuaded that it is here that the major breakthrough for the minorities will come. It is here that the credential of ability and interest and dedication can most quickly be substituted for the credential of the degree. We ask that an inventory be taken at each two-year college of what is now being done in the area of minority programming and personnel practices and that the inventory be made available to all. We do not exclude the four-year institutions; those that have significant programs are asked to describe and evaluate them.

We recommend that the Committee on the Arts take, as their number one priority for 1969-70 the accumulation of resource material on minority group cultures to be made available to all institutions, and that the materials accumulated by the Committee on the Arts be utilized by union boards throughout the membership as the base for programming which explains racism and results in an inward examination of local racism, its effects and its possible cures.

We recommend that union boards solicit faculty to teach one extra course this year, either at their own institution or at neighboring community colleges. We ask that union boards request college governing boards to earmark the money saved through the increase in the student/teacher ratio for financial aid to black students.

We recommend that an exchange program aimed at increasing mutual awareness be initiated. The exchange program should be of long enough duration to gain some real understanding and should involve both students and staff. Following through on this idea, we believe that the idea of consortium affords some real and valid opportunities in achieving breakthrough on racism and integration. Our concept is a geographical grouping of colleges, white, black, and mixed, with leadership coming from within where real interchange would occur. Such interchange would include staff and student exchange, program sharing, and workshops for employees of the union.

We further recommend that each union identify among the unskilled ranks of its employees those blacks who have the potential for supervisory, managerial, and professional positions and initiate the training programs needed to qualify these employees for promotion.

We recommend that every predominantly white institution hire in a staff position—supervisory, managerial, and/or professional—one or more persons from a minority race this year. If non-credentialed, then we recommend that the person employed be considered a trainee until such time as experience can provide the credential.

One word of admonition should be offered at this point. We must be cautious about "raiding" the black college. Their battle is hard enough without institutions with more money continuing to "swipe" the ablest personnel. This is a ticklish point; clearly the Association cannot adopt a stance which tends to limit any individual from being considered for any union position for which he feels qualified.

We recommend that a human resources bank be established by identifying those blacks, students and others, who have the potential for a career in unions and that the Association bring its not inconsiderable weight and influence to bear to insure job openings for these people.

We recommend that the Professional Development Committee structure one or more of the summer short courses to include these trainees in the summer program and that the instructional staff be integrated.

Before coming to our last recommendations, let me tell you what we rejected. We rejected the concept of the Professional Black. We want blacks or, for that matter, Mexicans, Orientals, American Indians, and whites who are union professionals. We believe that the concept of having a black for black student programming is contradictory to the concept of a union. We see the black as possible advisor to the Black Students Association, but his or her first assignment is to management or to the arts, recreation, public affairs, or social committees, or to some other union task.

We recommend that a study of the black student centers now being developed be undertaken. The Association needs to know if these are a healthy and desi able development.

We recommend that the Task Force be continued. We have hardly scratched the surface and feel that it is of great i portance that the work be continued. V need to evaluate what happens to the recommendations in this report and to explore those areas mentioned earlier whi we simply didn't get around to studyir

We recommend that union staff minorities have full opportunity to work on every committee of this Association. V are particularly desirous of strong a continuous liaison between the Task Force and the Professional Development and Program Committees.

Lastly, we recommend that we put o money where our mouth is. If racism is a problem which overrides almost all other concerns, and we believe it is, then is our personal commitment which mu come first. We are indeed grateful and appreciative of the understanding displayed by the Ford Foundation, but feel that as individuals, as unions, and institutions we must do something now. Reliance on the grant to fund our programs is not enough. We recommend th every member institution voluntarily co tribute $100 this year to a special Association fund to combat racism by supporting the recommendations set forth in th report. We are shooting for a $100 ave age with 100% participation. The wealthy union will have to contribute in excess of $100 to compensate for those who si ply don't have the resources, but, to r peat, we want 100% participation.

One more problem faced the Tas Force—what to do with this report. V believe that the suggestions and recommendations are possible, practical, and reasonable, and we would expect ove whelming endorsement by the membe ship. But endorsement here at this mee ing might well be pro-forma. The votes on the ratification of these recommend tions will be recorded from now to t next conference—the vote will be a de or act to implement the recommendations. The Task Force is holding in abeyan any feelings of pride until it evaluates th results a year from now. We ask you accept this report but to cast your real vote in the next twelve months.

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EXHIBIT B

1969 Mishawak Assembly

THE IMPORTANT ISSUES FACING THE COLLEGE UNION TODAY

GROUP 1 - WHAT ARE THE FOUR GREATEST ISSUES OR PROBLEMS FACING THE COLLEGE UNION TODAY?

I. The union must so effect the campus environment that each individual has a sense of belonging and personal worth.

II. The unions' inability to recognize and adapt with respect to those changes now in evidence and those that surely lie ahead.

III. Failure of the union to earn a position as an authentic partner in higher education.

IV. Lack of resources--human, physical, fiscal.

The above list was selected from the following list of problems:

1. The attitude by the union staff people that fails to treat students as individuals.
2. Racism.
3. The failure of governing boards to identify enough as governing boards.
4. Governing boards aren't representative of students.
5. Reaching and defining the silent majority.
6. Defining how far outside union programming the union should go.
7. How does the union become effectively involved with campus change.
8. Unions inability to predict its future and do anything about it.
9. Revising the ACU-I goals.
10. Lack of student involvement beyond the campus level.
11. Unions individually setting up goals.
12. Too many chiefs, not enough Indians.
13. Lack of student identity on large campuses.
14. Unions reflecting a consistent set of values while serving as a common ground of the community.
15. Union boards planning what they think students want instead of what they know they want.
16. The union as part of the establishment.
17. Lack of a national conference on the student level.
18. Arrogant abuse of leadership.

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19. Lack of individuals taking leadership positions.
20. No solutions to these problems.
21. Failure of unions to earn a position as legitimate partner in higher education.
22. Learning to live with other emerging programming organizations.
23. Ineffectiveness of unions in demonstrating outcomes (especially educational) of its program.
24. Lack of an oriented staff.
25. Lack of resources--human, physical and fiscal.
26. New approaches and ideas for programs.
27. BSU in opposition to and in relation to the present union.
28. Effective communication.
29. Programming in the union to deal with the problems.
30. Failure to demonstrate courage in programming.
31. Financial assistance.
32. Some regions becoming too large and losing contact with members.
33. Breakdown in communication between the ACU-I and individual unions.
34. Breakdown of student-student communication.

For the problem we chose to suggest a solution to, we chose the first one listed, namely, "That the union so affect the campus environment that each individual has a sense of belonging and personal worth." It is necessary to understand that we view the union as a catalyst. It can start the ball rolling although it alone cannot achieve the solution to this problem. Therefore, we feel it is important that the union remember that it can serve to get other organizations on campus working along these lines.

To define the problem further, we feel it is necessary to understand what is meant by personal worth. By this we mean personal dignity, feeling worthwhile, feeling important. The individual refers to all on the campus.

We feel that one of the starting points for this is the environment of the union, that atmosphere set by students, staff and even the building itself. Personal contact is one of the keys here to establishing a good environment. By recognizing a person's existence, it makes him feel important. But a problem here is that often the program board is not willing to risk meeting strangers and finding out what they are thinking for fear of becoming involved with other people.

Another important aspect to create an environment of personal worth is to use any means available to attract the students to the union. (See the list of nuts and bolts ideas at the end.)

Lastly, we wish to emphasize that while discussion is all well and good, nothing will be achieved unless there is action, and this must begin with us. We are the leaders, at our schools and in the regions we represent, we must begin the action necessary to solve the problem.

IDEAS:

1. Good physical surroundings--students feel more important in a building that shows the school feels the student has dignity.
2. Make the student's experience in the union a personalized experience by having people available to meet them, speak with them and sample opinions.
3. Unions representatives in housing units to provide information for the student there.
4. Orientation programs are very important to introduce the student to the reality of college life. A good follow-up is essential, getting the students to the meetings.
5. Micro-labs: A sensitivity-type bull session with upperclassmen during summer orientation, giving them an opportunity to make friends.
6. Talking over at the beginning of the year with staff and students what the environment should be.
7. The union can serve as a catalyst to encourage departmental and other clubs to extend the environment and feel important.
8. Getting to know those who use the union and call them by name.
9. Sampling opinions--ask for ideas for programs through questionnaires and asking opinions after the event.
10. Suggestion box with follow-up; possibly rewards for outstanding suggestions.
11. Public relations with the campus paper; pictures as well as articles.
12. Writing letter to student clubs in recognition of achievement and for faculty also. Display of faculty-written books.
13. Luncheons with a professor.
14. Programs to meet new teaching assistants.
15. Coffee hours with a wide variety of professors, also with student leaders.
16. Get administration into crazy events: Scavenger hunts for items belonging to them, pie throwing contest.
17. Good publicity so no student can use ignorance as an excuse for not attending.

GROUP 2 - MAJOR ISSUES FACING COLLEGES TODAY

1. Motivation.
2. Providing opportunity for education.
3. Staff dominance.
4. Student dominance.
5. Student rights.
6. Minority rights.
7. Conflict between organized radical groups and recognized leadership.

8. Developing effective student leadership.
9. Union's role in serving all factions.
10. College regulations in unions.
11. Program relevance.
12. Influence of society on higher education.
13. Student interest in program development.
14. Student permissiveness.
15. Neutrality of the union.
16. The union-whom to serve.
17. Discovering needs of "Silent Majority".
18. Fulfillment of total education.
19. Maintaining the union's position in total education picture.
20. Reason for the union.
21. Timely programming.
22. Development of effective staff.
23. Destruction of facilities.
24. Reason for student organization.
25. Union as a unifying force.
26. Union as related to the outside community.
27. Unions' position relative to higher levels of college administration.
28. Union relation to student governing body.
29. Union responsibility to other organizations.
30. Punitive legislation by all levels of legislative structure.
31. Natural problem of maintaining good programs.
32. Attraction of top student leadership.
33. Formulation of policies for programming of building.
34. Inciting creativity in building.
35. Union as true representative of all students.
36. Lack of communication between students and union.
37. Building unions for people, the environment and atmosphere.
38. Union in crisis.
39. Union as leader on campus.
40. Do we reach in any direction?
41. Program priorities.
42. What the hell difference does it make?
43. Self-perpetuating boards and programs.
44. New and creative leadership.
45. Involvement of students in programs.
46. Creative followers.
47. Value conflicts with community, region, nation.
48. Town and gown conflicts.
49. Decision between revenue and program.
50. Limitation of union program.
51. Should there be a program limitation?
52. Changing morals of the college community.

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53. Programming for union building or all campus activities.
54. What ever happened to fun and games?
55. The effect of regions on individual colleges.

OUR 4 ISSUES

I. How the union can provide the opportunity for communication between people.

II. The union's need to provide effective and relevant programs for the total development of the individual.

III. The union's critical need to review its role, governance, and reason for existence.

IV. The shortage of good, strong leadership, both students and staff.

PEOPLE AND COMMUNICATION

This is what we picked to solve the unsolvable! Here are some of our main concepts in discussion and each, though general, related to most of us in some specific manner.

1. The tendency to lose individual expression, people now tending to talk as a member of an organization; thus causing a loss of self-direction in the individual.

2. Go into a discussion and come out human--take me for a person, not just as a representative, no matter which side of the fence, I'm on. Let me relate to others, not just who I represent?

3. Can we as people be "REAL"? Where are we going? Who are we? What will we do when we get there? The answers to these as an individual give us the real person. A real person is truthful and admits his feelirgs, no matter what they are.

4. Interaction is difficult and all too often takes a very long time. Often, it is just plain scarey! But, a genuine person will come off as one who is himself, not one who joins the other side--a faculty member having coffee in his house just to relate, while he could just as well do this in a union's snack bar.

5. Students on our boards are often hesitant to make a stand; therefore, just where can staff know where to stand. Students can't cop out; they have to take a risk.

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6. A union director is a resource person.

7. We must get down to gut-level discussions. We must find out what we're looking for in communication. We must come to the damn point of the issue and quit making all these phony excuses. Stand up and tell some others that their idea isn't worth the paper it's written on. Be honest; set your own standards; "listen," and fight for the damn idea until you drop!

8. Where are we going? Can students get tuned in at a national conference, or will they just get in the way? The region should continue all year long, not involving just a conference and tournaments. There is a crying need to send students to a national conference to train and orient them as organization regional leaders. Maybe, just maybe, ACU-I can "HELP" as a national organization--not just be there!

9. In a union all can interact but not all can come to any conclusions. What can alumni do--is experience enough? Is it the best teacher? Proportionate representation is not needed, nor is a vote, just the chance to say your thing as an individual.

10. Are faculty used effectively? Are they used as resources, or just representatives? Do they hurt or help? Are staff caught between faculty and students?

11. The student in a "free university" atmosphere is not stereotyped--not necessarily smart or average. There is a need for experimental learning.

12. No one has all the resources--we can all learn something new. We are no longer in isolation--all facets get involved. There should be a feeling of contact, not vote consciousness. Are students on committees "Democratic Tokenism"? There are no student or faculty problems, just community problems. Who really does or should run the union? Faculty should be on the Union Board, but should not have to answer to Faculty Senate. The actions of radical students bring out the need for student leaders.

13. Does continuing education exist in our union?

Please excuse these notes, our group went in circles and the notes went into flips. There are no explanations here--just thoughts and/or statements for your thoughts. From your experience here at Camp Mishawak, I hope you can relate to these thoughts on your own terms.

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GROUP 3 - BRAINSTORMING--PROBLEMS OF COLLEGE UNIONS...

1. Student apathy.
2. Programming.
3. Understanding is needed between administration and the Union--in particular in the business office.
4. Are there or should there be limitations on the union's involvements?
5. Advertising (communication)
6. Competition and coordination with campus groups.
7. Role of the union in the community.
8. Union's relationship to school traditions.
9. Ignoring of union's and their potential by all but those intimately involved.
10. Special interest groups and their needs in relation to the union.
11. Lack of values causing difficulty in taking direction.
12. Are students indifferent or disinterested?
13. How should theunion respond, or should it respond to campus disruption?
14. How much should the union be involved politically?
15. Unions' impression or image.
16. Lack of funds and resources.
17. Relevance of relevance in education.
18. Are we concentrating too much on entertainment?
19. Are regional conferences relevant?
20. Maintenance of regional communication.
21. Declining interest of students in leadership positions in the union.
22. Students in union work don't fully understand role of union.
23. Take overs by deans, auxiliary enterprises, and student government dilutes.
24. Fragmentation of the union organization.
25. Tendency to hire poor top leadership.
26. Faculty and administration non-involvement.
27. How do you determine needed facilities and programming?
28. Inflation causes a need for increasing revenue areas.

GROUP 3 - STATEMENT OF FOUR MAJOR PROBLEMS

1. How can the union best respond quickly to the changing needs and problems of the campus and society.?

2. People inside and outside the campus community fail to perceive the role and potential of the union.

3. How can the union find and develop additional resources? (Money, student leadership and faculty/staff participation?)

4. Many unions fail to perform adequately according to the union's role statement.

GROUP 4 - WHAT ARE THE FOUR GREATEST ISSUES OR PROBLEMS FACING COLLEGE UNIONS TODAY?

1. Does the union have a role in social and political action? (On campus and in the community?)
2. Should the union be open to "outsiders"?
3. Current feeling of insecurity with regard to being relevant?
4. Is "community" an archaic concept?
5. Where do we expand to?
6. How to adjust to the needs of small vocal groups.
7. What do we really mean by integration with the larger community?
8. How can we make program content responsive to contemporary issues?
9. What is the unions' obligation to the University?
10. Should there be academic freedom in the union?
11. "Student" union, or "University" union?
12. Is the union primarily for the people in it or for the work it does?
13. How do we resolve the conflicts in availability of facilities to students and others?
14. Are union policies really sensitive to the needs of students?
15. Should the union be a program or a feeling?
16. What do we do about "dedicated" space in the union? Or, how do we get rid of the faculty card room?

II. How do we get there?

1. How should the union be organized to accomplish its goals?
2. What is the authority and responsibility of the University to the College Union?
3. What is the role of the student in the management of the union building and program?
4. What is the relationship and obligation of the union to the University in general?
5. How can we avoid a breakdown in communications between students and staff in the College Union?
6. What is the role of the union in conducting coordination with other college groups?
7. What should be done about the "inbreeding" in Union Board and Committees?
8. How do we overcome the attitude of possessiveness by the union?
9. How can we most effectively project the real potential of the union?
10. Who "runs" the union?
11. How do we handle conflicts in availability of facilities between students and others?
12. How do we insure that the union policies are sensitive to the needs of students?

13. Orientation of non-professional staff to the purpose of the union.
14. Staff development in general.
15. How can the union most effectively demonstrate that it "cares" for students?
16. What should be done about vandalism and misuse in the union?
17. Should we work to get a large number of students involved superficially or a smaller number more deeply involved in the union's work?
18. What should be done about "constructive" demonstrations in the union? Student groups doing "their thing" which leaves the union in a mess?
19. How do we handle the "sacred" areas of the union?...faculty lounges, faculty wives, memorial rooms, etc.

III. How do we pay for it?

1. The overall problem of financing the college union building and programs.
2. The union budgeting process.
3. To what extent should the union limit its programs to financial resources?
4. Who pays for the misuse of union facilities?
5. How can we finance expansion needs?
6. How do we correlate the economics of college union administration with the philosophy of college unions?

IV. How do we evaluate our results?

1. How can we feel the pulse of students who feel they have "outgrown" college and the college union?
2. How do we face the question of the union's very existence being problematical?
3. What means of evaluation will 'hold water' with our academics jury as well as our students, university administration and union staff?

GROUP 5 - PROBLEMS

1. The gap which has developed between the staff and the students. Delegation of responsibilities--where they lie.
2. Financing the program and the inflexibility of the budget.
3. Relation to the community outside the campus.
4. What the students expect of the union and how to get a response?

5. What type of programming is best and which approach is most effective in discovering what the students want?
6. Where do we stop, and how far do we go with political parties and important issues?
7. Is the union lessening in impact or force on campus?
8. How do we get people to become involved?
9. Violence in the union and the total violence picture.
10. How do we handle administrative censorship.
11. The union board versus campus government.
12. How do we reach the new college student (recruitment)? (This also includes the breaking of the union image as an exclusive clique.)

REACTIONS TO THE TASK FORCE ON HUMAN RESOURCES REPORT

GROUP 1 - A REPORT ON THE TASK FORCE ON HUMAN RESOURCE REPORT

Essential to any program, it is imperative to identify and define the extent of the problem of establishing constructive human relations with the disadvantaged of all minority groups. Each union therefore should initiate a program to examine the situation as it may exist in the union and the campus. This conference should attempt to create a general statement asking the unions to sensitize themselves and their communities to the existence and the problems of racism along with other organizations on the campus. One suggestion is to ask the person(s) affected by the problem about it, which the report has failed to suggest.

We would like to comment on the following items of the report:

1. The recommendation that union boards solicit teachers to teach an extra course we feel is stepping outside of union territory. We question whether this can be done by the union.

2. The suggestion for white institutions to hire staff minority persons would be done whenever possible, but it must be realized this will differ in all unions.

3. The suggestion that ACU-I aid minority members seeking a union staff position we feel is very much in keeping with the ACU-I employment service. We should like to add that the ACU-I consider providing funds for transportation to the ACU-I conference where much recruiting is done.

4. The recommendation that a study be made of black student centers we feel is slightly misdirected. We feel that it would be more valid to

study those colleges with black student centers to find out why there is a demand for separate centers. Could the union possibly be slack in doing its job?

In summary, we feel those here at this conference should make a commitment for or against the report and take action on their decision. We also encourage local discussion of the Task Force Report. More discussion, we feel, will lead to a better understanding.

SPECIFICS FOR IMPLEMENTATION OF IDEAS

1. Orientation and familiarization workshops with all levels of union staff (janitors, secretaries, cashiers) regarding the objectives of the union and the part played by each member of the staff in implementing these objectives and influencing the outlook of the student toward the total university.

2. Develop continuing interpersonal contact through various programs designed to familiarize people outside the university community with the university role, objectives, and current issues.

3. We want the students to realize that the facility, organizations and programs are for them and to be relevant each student must feel a responsibility to express his desires with the assurance that they will be responsibly considered.

4. The union must participate actively in affairs of the university, such as the recruitment of high school students, leadership laboratories with other student groups and student orientation programs.

5. An intense evaluation of programs should continually be made to assure the programs fitting in with current issues and to fulfill the needs of current students.

6. Review union and regional constitutions in order to cut the "red tape" which hinders rather than creates enthusiasm.

7. Consider a "Swap Shop" as the mixer function at Regional Conferences. This will help students locate resource personnel and get new ideas early in the session.

8. A retreat similar to Mishawak Assembly should be conducted for students involved in the union. These assemblies can be expanded to include other groups such as campus leaders, nearby schools, or civic leaders.

August 20, 1969

COLLEGE UNION 101

SOCIAL AND RECREATIONAL PROGRAMMING

presented by
Richard L. Lenhart

August 20, 1969

INTRODUCTION
WALTER B. EVANS

Dick Lenhart is our guest this evening. He is the former program director of Bowling Green, and he is now Assistant Dean of Students. He has had just about every experience in programming, has been exposed to just about everything in the Union business. He knows a great deal about it, is very knowledgeable about what is going on, and it's a great honor to have him here tonight. He brought along his lovely wife who is in the back of the room. After a dinner conversation, I am convinced that she could very well come up and do a lot toward many of the things that we have been doing. I think I can say this is true of many of the directors' wives.

So, anyway, without further adieu, Dick Lenhart.

RICHARD L. LENHART

Thank you, Walt. I am delighted to be with you this evening. I have met some of you already and have spent considerable time this afternoon with Jan (Rogers). I am beginning to wonder if I can tell you anything at all about social and recreational programming because some of the ideas that I have heard that you did last year and some of the things that I have heard planned for this year--such as the possibility of an igloo building contest and living in an igloo in the front of the building for a week--are quite innovative types of situations. But, in any case, since we are a small group and since my remarks have been prepared on the Hospitality Motor Inn Stationery, which means that I don't have too many prepared remarks, I think the best thing for us to do is to treat the whole situation informally, and I hope that with a little bit of "give and take" we can get something really worthwhile and important out of this particular session.

In a recent paper entitled, "A College Union Looks Ahead," by Harold Jordan, who is the president-elect of the Association of College Unions International for the next year, he states, "As higher education enters the decade of the 70's, the tensions, the antagonisms and the disorders which are characteristic of today's campuses require that all segments of an institution take a careful look at their present modes of operation to see if they are prepared for a new decade. A College Union is no different from other segments of the campus. Uncritical continuance of obsolete or irrelevant programs will not enable it to be the vital dynamic force that it has been in the past on many campuses. The College Union movement has faced and responded to many changes during the past century. It will, of course, be required to face and respond to many more changes and different demands in the future decades of its existence. Thus it is appropriate that general administrators of student affairs join with administrators and students leading the college movement to assess its current posture and to assist it in making the most vital contribution in resolving many of the difficulties that beset the campuses of today. It is with this in mind that I congratulate those who have created this College Union 101 Course, a most innovative summer course of study, and I congratulate those of you who are participating in it, and I thank you very much for inviting me to be a small part of your study program.

Today, in the coming decades of the 70's, it's going to require new and creative programming based upon the characteristics of the modern campus, its students and the educational world. Programming and involvement must carefully seek out broad representation, provide for vigorous interaction of ideas, and give careful recognition to the variety of interests and needs of all individuals in the campus community. To help prepare a student for today's world, the college experience must be challenging, must be stimulating, and perhaps even a little bit disturbing and shocking. The programmer must be allowed to have the same type of academic freedom in programming that is afforded the professor in a classroom.

By this, I mean that you people as programmers, creating ideas, etc., must have the right to move away from the established tradition of programs, allow it to be done as part, shall we say, of academic freedom, just as a professor has the right to teach certain things in his class, to experiment with new ideas, to experiment with new approaches. This means that you can bring a speaker to campus--let's say of the caliber of Jerry Reuben, who is head of the hippies. Regardless of whether he agrees with your opinion, or the opinion of the college, he still should have the right to come and you should have the right to present him, if you feel that this is an important part of your campus program. This is what I referred to as the same right, the same type of thing, as academic freedom as the professor enjoys in his classroom.

Many times you will have a professor or you will have an administration who will say, "I am sorry, but you cannot show an underground film, you cannot bring in somebody like Jerry Reuben because our state legislature will not approve of this, or people surrounding the campus will say that you are creating difficulties that should not be allowed". This is the type of thing that you need--this is the type of freedom that you need. Not necessarily do you need Jerry Reuben on your program, or a whole program stashed with Jerry Reubens, but you need to have the opportunity, if it ever exists or ever arises, to bring in this type of speaker or this type of program.

A careful emphasis must be placed upon balance, interpretation and leadership in programming. So many times we people as programmers will meet as a program board and will suddenly decide that what this campus needs is the High Water and Sump Pumps, a great little group, etc. Well, three people have heard this group. On the basis of three people we go out and we spend a fantastic amount of money, and it isn't what the campus as a whole wants at all, but we are satisfied because we three have been satisfied and taken care of for our particular needs.

Then again an idea may come up that you don't like at all, but this is what the student body wants, this is what will make an interesting program, and it's difficult for you to go ahead and present this type of thing, but you need to bite your tongue and say, "All right, we will go ahead with it". But you have to create a certain type of balance, e.g., we need the balance, interpretation and leadership in programming that you would make as a part of your normal life. A little bit here, a little bit there, this type of thing--give and take will give you a good program.

There will be much need to emphasize cooperative activities in program with other campus groups and organizations. By this let me say that perhaps your college business department, or perhaps your faculty members who are involved in business programs, might have a particular area in which they would like some discussion. There is nothing wrong as far as I am concerned for your working with the business professor in creating a series of discussions. By doing this you are providing yourself with programs, you are fulfilling a need on the part of the college professor, and by doing this you gain his interest, you gain his support, and you gain the students that he can send to this particular program.

This is a cooperative action type of thing. Perhaps your Karate Club, and I notice that this is apparently a very active club, could very easily provide you with some very stimulating programs on karate, maybe demonstrations in your hallways out here, or in your lounges or something like that. It could be nothing more than perhaps fifteen minutes of demonstration but yet it would serve the purpose. It would give you a program and it would give them an opportunity to display the fact that there is a Karate Club.

Campus groups and organizations are good program sources and it is necessary for us, if we are going to get the attendance, going to get the cooperation that we need, to cooperate with these organizations and these groups.

Faculty members must be used as resource persons, evaluators, leaders of discussion groups and as consultants for in-depth out-of-class activities. The thing that is most important, I think, in this particular phase, is that the faculty member must be used as a working committee member. When you invite the faculty member to become a part of your organization, invite him with the understanding that he is going to become part of your Union. You accept him as a working committee member, you do not accept him as an advisor, and he is not there to advise. He is there to suggest and he is there to cooperate. For instance, if you have someone who is interested in exhibits—it could be a member of your art faculty, it could be a member of some other area or department with an interest in art—this person could very easily help you select your exhibits and would probably enjoy working with you to help hang these exhibits. Most faculty people, if they understand in the beginning what they are expected to do, will do it and will be most happy to cooperate with you, and will help you immeasurably.

But you have to take them off of their pedestal and let them know, let them realize, that you accept them as working members of the group. Nine times out of ten they will accept enthusiastically and find that it will not only be a rewarding experience for you, but a very rewarding experience for them, and help very much to break down this barrier that the students so frequently and so readily complain about today--that there is no friendship, that there is no existence of a relationship between faculty and student other than over the lectern.

Most important in programming, I think, with the increasing costs that are coming on today, programmers must rely on more than any other time in the history of programming the use of inventiveness, initiative and imagination. This means that if you need dance decorations and you can't find the finest cardboard, there is no reason why you can't go to a furniture store and get an old mattress box and use it for dance decorations. There is no reason why you can't create dance decorations from old decorations. There is no reason why, with this particular setup you have here, you can't find many useful things. Just as you are finding ceiling tile in other rooms, you should be able to use this same system in your program preparation. In other words, look about you, use some imagination, use some initiative and some inventiveness, and you'll find a new dimension to your programming.

The biggest change in Union programming is the increase in the cultural and the recreational programs and the decrease in the social and, in this sense of the word, the dance programs. In-depth programs such as emphasis programming is becoming very popular. Jazz and folk music, hard rock and the blues, are almost becoming a specialty of the college student--particularly Union programmers. Variations in programming in the future will of course be caused by the type of institution, and I must say that you probably have one of the most unique situations in the country. What you people have done with this particular situation is remarkable and the plans that you have for the future are equally as remarkable.

If anybody, any Union Board in the country, has a challenge, you people certainly have it, and you are apparently rising to meet the task of that challenge and doing very well with it. Resident College Unions are going to remain pretty much the same as far as programs are concerned, but the big changes are going to come in the commuter colleges and the Junior Community Colleges. As I look at Cuyahoga Community College, there are certain things that I might suggest to you. They may not be original, some of them may not be new, perhaps you have already thought of them, and if you have already thought about them, then my presentation tonight will do one thing--simply reinforce your ideas and reinforce the opinions that you have a pretty good situation going for you here.

I would say that in programming, particularly in the social and recreational type of programming and your limited facilities, that your best efforts could be made if you would emphasize certain hours of the day. It seems to me that basically with the commuting population that you have, nighttime programming could be almost disasterous.

We talked at dinner this evening about the possibility of Friday night programming and everyone agreed wholeheartedly that Friday night in the fall of the year is not the time for you people to program. But it would seem to me that you could take advantage of coffee break hours in the morning and afternoon, certainly during the lunchtime hour, by taking your programs to wherever the students are, not trying to bring them to your programs, and also by suggesting a daily routine, and time, and date, and location. For instance, on Monday at 3:30 in the afternoon we are going to have a program in this room and come hell or high water they could come and here would be the program. It is up to you, of course, to present the program to them and keep the interest so that they come back week after week after week.

But with the campus as large as it is, with the area as large as it is, it seems to me that communications might be a difficult problem. Unless you would pass a certain point at a certain time every day you would not be aware of what might be going on. So if you could educate your student body at the beginning of the year to a routine that every afternoon at 3:30 at a certain location you would be able to find a discussion program or you would be able to find a folk festival, or you would be able to find a recorded listening session or movies or something like that, whatever the case would be. If someone is inclined to attend the program and he has the time free, he can go there and know that he is going to be able to attend a program.

I think one of the best things for me to do is to take certain areas of a programmer's responsibility and give you some of these ideas of programming. You can then discuss them as we go along or we can wait and discuss them after the presentation. These are things that have worked well for me--things that might work well for you, and things that might be new or different to you.

I mentioned earlier that one of the things that we seem to be hanging onto, but actually are fighting a losing battle, is the dance idea. Everybody seems to think that dances are the thing and we should keep them going definitely. We should have formals, we should have tuxedos and this type of thing. Well, I am sorry to say that this day is almost passe, and I think also that dances in general are things of the past, so as a programmer and as a program board, I would say that one of the first things you might scrap would be a dance program as a regular type of program. If you are going to the big dance idea with a band and this type of situation, then I would suggest that only on special occasions. Now, you are a relatively new campus and maybe as yet you have not established a Homecoming procedure and so on. But on other campuses, Homecomings are big affairs when people come back for this idea of social recreation which in my particular terms "social" means the idea of getting together and exchanging ideas and thoughts. The Homecoming dance might mean a type of occasion that you would like to do a little splurging on. Another occasion might be Christmas, perhaps you have a spring festival, and so on. This is perhaps the only time, these three times during the school year, or on some large special occasion, where I would take any large portion of my programming budget and spend it on preparation of a dance. If a dance is necessary to your livelihood, then I would suggest that maybe it would be a good afternoon type of occasion either with a band, I don't know how band prices are in your particular area, but in ours bands run anyplace from ninety dollars to one hundred and fifty dollars, so even a small dance that you get together is somewhat of a major investment for us. So I would suggest to you, too, that if you have a jukebox perhaps you could use this as your source of music. Maybe you can get people to bring in their particular favorite record if you want to have a dance, but the thing that needs to be done is the small dance where there is very little time spent in preparation, very little time spent in publicity, and very little time spent in decoration. The informal dance as far as I'm concerned is the thing that should be done. Now, if you need a gimmick for it, there are all sorts of gimmicks that you can use. Maybe everybody wants to dance in their bare feet today. Perhaps you have a room where you can do this. Maybe you have to wear a certain color of an article of clothing and this will entitle you to free admission, or perhaps bring in your favorite record as I suggested earlier would be your admission charge. And then again, if you do not have a great deal of expense involved why should you charge any admission at all? Let the people come and go--offer something free for once. So I think that's about all I am going to say about dances because I think there are many other things that are much more important and much more valuable for us to spend our time on.

Next, the area of recreation in games and so on. Jan mentioned here the possibility of having a Tri-C Western Day. All this started because he had seen a gun made out of cardboard. It was a snapper gun, when you flipped it down in the air it caused a little bit of explosion, something to make an interesting gimmick. The Western Day is great fun. We had one this spring at Bowling Green as a part of a freshman weekend. We used the old game idea of Suicide or Find the Killer and turned it into a western thing. We made up both boys and girls to look like western bandits and we took pictures of these people and put them on posters and posted them around the campus as wanted criminals, or wanted desperados, and then we had these same people involved in all of the activities on Western Day. You had to capture one of them, in other words everyone was somewhat of a bounty hunter, and bring him to the jailhouse to the sheriff, and then you would, of course, receive the reward. The reward usually is a gift of some sort of present donated by local merchants who like to have the college student business. This was great fun to us. We had a rodeo or calf roping contest. Also we had golddigging contests; we salted the campus with little bits of gold that we had made out of gold bubble gum and you got points for so many pieces of gum that you found and so on. The whole activity lasted the entire day, and ended up with a barbecue and dance in the evening. It was quite a great deal of fun for those who did participate, and surprisingly the idea was poo-pooed in the beginning, but as the day progressed more and more people were quite excited about it and by the end of the day I would say that we had the majority of the freshman class involved. So these things do grow.

Another type of thing that I think you're finding much more emphasis on as far as programming is concerned in the recreational area is the outdoor sports and winter sports, ice skating, etc. It seems to me that the particular areas and the sort of hidden areas of grass that you have here would be ideal places if you could get them for portable ice skating rinks and so on. I don't know that they would be that terribly expensive for you, but certainly with a little bit of work you could flood an area, and if you have good cold weather you would have an outlet for some type of activity. Certainly if you can go to the point of organizing a trip you must have a lot of ski areas within this particular area of Cleveland. You could get buses, charge them so much to cover your expenses, take them for ski weekends and this type of thing. Certainly with your stores here, Halles, Higbees, some of your larger ones, promotional material should be readily available for you to use.

Then there are the usual types of things that you can do with the card games, for instance. The Association of College Unions has a very well developed bridge tournament program I am sure that you know a great deal about, and perhaps this is one of the times when you could use your noontime sessions for bridge lessons. I don't know if you offer them at all, but many students are quite adept at bridge, quite adept at chess, other table games and so on, and I am sure would be willing to give bridge lessons either for a small fee or perhaps donating their services. These refined games, although it seems very old hat, are extremely popular as far as college students are concerned. Bowling and billiards of course are popular--pretty much standard wherever you go. It also seems to me that perhaps there is a new rise as far as table games are concerned, and you have ideal areas where you could set up tables and just simply leave them set up and let people come and use the equipment whenever they would. You might have monopoly sets. It takes a great deal of time, but yet you could have people who perhaps would start a game and have a continuing type of game throughout the week. Chess, checkers, dominoes--the same type of situation.

We have tried a monopoly game in which we have our residence halls compete in monopoly games and they select a monopoly champ. In the spring of the year we make a giant monopoly board on our campus. You could do the same thing out here. You would take the hallways that you have, mark them off with paint or with tempera paint or tape or something like this that could easily be washed off, whatever the case may be, and you would have a giant monopoly set which would be called by your campus tournament champions. This would be the final playoff and instead of buying mythical properties and so forth they would buy certain parts of your campus and the things that you use would be real objects, real people, and so on. It takes a great deal of time but becomes a great deal of interest and spectator interest and it also works particularly well with checkers in that you have people who compete throughout the year. You have the women's checker champion and the men's checker champion and you take the floor of a large area and mark it off as a checker board and instead of using checkers you use live people. When they jump each other they have to hop over the people, when they crown them you crown them with a crown, and you mark your red and black by the use of either shirts or capes or hats or whatever the case would be, and your people who are calling the moves sit on ladders so that they can get the prospect of looking at the top. Granted, it may sound ridiculous and silly, but many funny things happen as a part of it. Somebody jumps somebody and they fall over and adds to the delight of the program.

Dominoes of course is another type of thing that you can do. Chess, checkers, monopoly--you have excellent opportunities out here in this area, particularly in fall and spring, for Jarts, the type of thing that you throw, these little handle type of things with balls that you throw and you have to catch them and so on, these are good opportunities.

All that you need to do is buy the equipment and make it available. The people will use it at their own leisure and at their own time. Now, when I talk about programming for this particular area, what I am attempting to do is not bring people back to the campus for specific programs but to fill in that leisure time, that time that maybe they might be interested in doing something. If nothing is available for them to do they either sit around, rather bored. Perhaps they find the time necessary for study, but certainly you do not study all the time. It seems to me that you would have a great opportunity with all your corridors down here to have some sort of field day event in the corridors.

I am particularly intrigued by these little carts that the maintenance men use and also perhaps a little bit jealous, a little bit envious, that only they, the mail boys and the President, get an opportunity to use them. I think that certainly faculty members and the students would enjoy having these as a part of perhaps a social program. Maybe you can get the carts away from these people long enough, maybe even get them involved, to have some type of field event in the corridors. There are a lot of things that could be done in the corridors that might seem a little bit ridiculous but perhaps enough of a novelty that would get your people back here. Sometimes you like to revert to children's games, tricycle races, jacks, hopscotch, rope jumping--a lot of these things that look so simple yet take a great deal of skill and all of us find totally ridiculous when we get ourselves involved in them, but I have found that if there is a little trophy worth fifty cents or less, people will compete as if it were worth a thousand dollars. So these type of things are most unusual, definitely they are not the normal type of thing.

You have a tremendous amount of wall space here, and it seems to me that you could put up some sort of wallpaper which could be gotten from a wallpaper store for little or no money at all, tape it to the walls, and on a particular day at a particular time, give tempera paint, and turn people loose. Give prizes for pictures, drawings, and designs. Anything like this that you could do certainly would help to brighten up your walls and perhaps brighten up your corridors a little bit too. This is not the type of thing that you could keep up all the time, but it might be a part of a special week if you have an Art's Week. It could also be some type of promotion for an event.

As far as the crafts are concerned, I think that any type of thing that you might choose to do in crafts would be welcome, and this again seems to be perhaps a little bit juvenile, but a great many people like to sit down and do the types of things they did perhaps at summer camp. And by buying simple craft materials, perhaps paint kits, this type of thing, you can get people to come in, purchase them on their own, let them sit down, have a place to work on these things, and then be able to leave them, come back again and finish them up. I find especially well received leather work, tooling, definitely not a child's skill if it is done correctly--any type of craft as far as metal is concerned. You might even go so far as to get someone involved from the art department who would help you with ceramics or simple sculpturing. Start simply and develop from there. The crafts are a tremendous thing for interest. I think the thing that you need to do is to revive the type of recreational program that somebody can come in and work on it perhaps for an hour or two or maybe even half an hour, leave it, go to a class, and then come back and fill in some more extra time. I don't know how your people are as far as class schedules are concerned, but I know that particularly with our commuter population, and I am assuming that this is basically what you have at Cuyahoga, a person might have a class at 8:00 in the morning and his next class might not be until 11:00. You have a free hour or two there that in most instances is not enough to go home, not enough to go to another place or another area. Therefore you can provide some sort of activity.

Another type of thing that I think might prove to be extremely popular would be puzzles. Take a table, set aside certain tables and so forth, put the puzzle on the table, maybe even get it started, and I challenge anybody who is sitting close to that table from not looking at those pieces and trying to put in the next one. Of course, you will always have the people who will take the piece so that they can come back when it is just about finished and be the master whiz and put the last piece in. I have sons and daughters who do this and I am sure they do not change when they get to be up in the college level. But in any case, it seems to me that this is the type of activity where someone could sit down and do a few pieces, walk away, and another person could sit down--it makes no difference who finishes the puzzle--the important thing is that it spends a little bit of time and gives a little bit of change.

In the spring, particularly if you like this type of thing, you might have a kite flying contest which quite frequently is done in cooperation with the Art Department. This year we also had a paper airplane contest that was done in the ballroom. The only thing that was a little bit unfortunate about the whole thing was that the only ones who could participate were students involved in the art classes, and the paper plane contest and the kite flying contest involved physics, dynamics, the study of air, design and so forth. The important thing that they were interested in was design. A prize was awarded for design; secondly, the longest flight in time; and thirdly, the longest distance. These contests were very well received not only by those people who participated but by those people who were spectators. In fact, the ballroom was jammed. It is a type of activity that you spend time preparing, those who participate spend time in preparing, you do very little other than simply announcing it, preparing some publicity and so on, and maybe giving out prizes. The rest of the work is done by the participant and I will guarantee you that only those people who are interested are participating and by this score you get those people who are violently interested. They give themselves to the total program, and it turns out to be one of the best things of the year.

Next we come to this idea of the social type of programming, and by "social" I mean certainly the non-dance type of situation. "Social" meaning interaction with other people. What are some of the things that you can do? Well, certainly, you have attempted to set up some type of conversation area where people can get together and simply talk. This seems to be one of the most popular type of things. Bull sessions are still very much in vogue and still very important as far as programming is concerned. It would seem to me that you could carry this along a little bit further, particularly in your large lounge in the front of the building here.

If you were to get some people, some administrators perhaps, but primarily faculty people who are outstanding, and you all know who they are, they are the ones who make things interesting, the ones who have some sort of give and take with the classes, the ones whom you care about, that you talk about, and everybody says, "Boy, if you ever get a chance, take such-and-such a course, and by all means get to meet and know so-and-so, he is tremendous". This is the kind of person who enjoys interaction with the student and you could set aside a day, for instance maybe it would be a Tuesday, whereby you would schedule a professor, a faculty individual, or an administrator or anybody like that to go and sit in a particular area and the people will get to know that at a certain time, on a certain day of the week, somebody is going to be there. This person, be it the President of the college, a dean, a director, a department head, a faculty member, a business manager, or whatever, would be there simply to do nothing more than have a give and take with students. Now, this does not mean a question and answer period where the particular person has to defend himself, but it is the type of give and take that grows out of lively discussion. This is very very popular and I think that it would work very well with your particular campus. Again, it takes very little time and very little preparation, but it is the type of thing that goes over quite well.

Another type of thing that you could do as far as social interaction is concerned, perhaps you are already doing it, is organize some programs that go out of the walls of Cuyahoga Community College. Find out from various welfare and social agencies what you can do, what kind of volunteer projects you can get in on, and get to be a part of them. What type of inner-city project? Are there students within your own walls here who need tutoring in particular areas? Are there students with reading problems? Are there boys and girls who just simply need friends that you can provide an association for? Could you bring in students from welfare agencies, from orphanages, and show them a particular phase of life which is perhaps not readily open to them? In other words, what kind of community project, what kind of service project, what type of volunteer project could you do? This is, I think, one of the greatest types of social reaction that you can get, social interaction. You will find that it's amazing how many things like this are being done and are simply not being talked about, but just simply taking place.

As far as television is concerned, I happen to believe that televisions as far as Unions are concerned have a place only for major events. I find it somewhat ridiculous to find college students sitting aside and sitting around watching daytime re-runs of General Hospital and I Love Lucy and the Beverly

Hillbillies, and some of these other types of things. There are exciting events happening on television--certainly one of the most important was the Moon Walk. We have a World Series coming up. You have athletic contests that are quite important. You have major television events--specials, and so on--that can be very much part of your programming. All it takes is a pretty nice television set, preferably color, that you can probably get from some dealer within your area who will be interested in a little free advertising. Bring it in, set it up in a room, make a little special occasion out of it, perhaps by serving coffee or some other refreshment, and provide television coverage only for major television events. This, then, takes it out of the realm of general viewing and it becomes a major programming event for you.

As far as art is concerned, there are so many things that one can do in art. You have done extremely well with this from the posters and the clippings that I saw this afternoon. I think that your display area, as far as the manner in which these things are displayed, is extremely clever. I like the ideas of the doors very very much and I especially like your covered boxes on pedestals or stands. They make a very versatile way of giving exhibits. I am sure that you probably are using practically every source available to you as far as exhibits are concerned.

Maybe there's one other thing that you have not done that takes a little bit of investment but it works out quite well. Bookstores now sell marvelous reproductions of paintings. Buy practically every one of the classics, the new paintings, the Monets, the Picassos, and this type of thing for a dollar. They are beautiful reproductions, and it seems to me that you could carry your exhibit a little bit further by taking it out of the walls of Cuyahoga Community College and putting it into the homes of the students. A student could come and for a major investment of perhaps fifty cents he would be given the use of a picture for a quarter or as long as he wants to keep this particular picture. When he returns the picture, he gets back either all of the deposit or part of the deposit. What you are doing is giving him art that can be a part of him, something that he particularly enjoys, something that he wants around, therefore he takes it home with him. Posters are fantastic things to display, and posters are the type of things that are usually pretty fragile, not like paintings, and are usually inexpensive, so posters would be a perfect situation for this type of example that I just presented and would also make an excellent exhibit for you.

You can also go to the point, if you like, of having some contests. Take the part-time artist, the one who daubles around in paint and so forth, see what he has, the real amateur painter, get a collection of his work together, go out and scour the neighborhood, find out what you can find from local artists and so forth, and I'm sure you'll find they're quite good. Wall painting could be done as a part of the exhibit idea--once again fostering art, particularly Art Week.

As far as hobbies are concerned, there are many hobbies--the usual ones, stamp collecting, rock collecting, match book collecting, and this type of thing--but people become pretty ridiculous about hobbies and some of the things that they have taken on as hobbies are exercises. Exercises have caught on to such a degree that now people are jogging and bicycling all over the place, and they are becoming most interested in the physique and the body. There are several program ideas that you might do as far as this is concerned, and certainly there would be no limitation to you people if your Physical Education Department does not have the type of gym that would allow this. You could buy some of these inexpensive home physical fitness kits, set up an area, and let people come in and do their own thing.

Last spring we had a program called Spring Spruce-up, and the program was designed for the women who were interested in getting into the Easter styles and particularly interested in looking good in the miniskirts. So the Spring Spruce-up was exclusively a program for girls and consisted of exercise, controlled diet, and also the use of dietetic foods. The program and publicity were planned by the program board. The Women's Physical Education Department came in and prepared the exercises and conducted them. The dietetic foods were provided free of charge by Mott's Dietetic Food, and the last event of the time--I think the program ran for four or five weeks--was a weigh-in and a type of analysis of what had happened over the four weeks and a banquet that featured nothing but dietetic foods from Mott's Food Company.

During this particular time they had fashion shows, they had discussions on make-up, they had discussions on hairstyling, proper clothing, this type of thing, and it worked out very well and was well received.

Another thing, not to neglect the man, they had a fashion show almost exclusively set for men, and it was called Suit That Man, and the prize of the evening in order to get the man there was suits and other clothing donated by local clothing stores. The models of course were women but with every woman there was a man in the fashion of that particular time. It was extremely good because at that time of the year the men were just beginning to blossom out in these glorious pants such as you're wearing (pointing to a student) and particularly the Edwardian coats and the new styles for fall were just beginning to come in. The whole fashion trend for men had changed to the point that there was a great deal of interest and of course anybody in his right mind today would be willing to go to a free program to get a chance on winning a brand new suit. So this was extremely popular. The publicity was nothing more than a silkscreen poster that looked like a small miniature suit hung on a coat hanger, a child's coat hanger, and we simply hung them up on bulletin boards and other places where there was a little space to hang this particular suit. This type of thing is quite well received and I would think that the stores in this particular area would be eager to cooperate. This is one of the advantages that you have that a lot of people do not have--you have fantastic stores that can give you the latest in fashion, the latest in anything that you particularly need, and are willing and eager to do this simply as a promotion for their particular article. Sporting goods, clothing, anything that you would like.

We had a Bridal Series. It lasted for I think almost six or eight weeks, and it took the young couple--it was designed for both men and women-- from the point that they were about to be engaged and at this point a jeweler came in and talked about diamonds, purchasing the ring, how much money to invest, is investing in a diamond a good thing, and this type of thing. The next thing took the subject of, okay, you're engaged, so now you are about to start furnishing an apartment, and we had discussions on furnishings, decorating, china, etc. There were all these people around who were selling this sort of thing and were willing to bend over backwards to bring this stuff into your particular room, hoping that some sort of business would be arranged. Pots and pans was another subject along with cooking and so on, and it took every phase, even up to the legal aspects, what about blood tests, what about the marriage license, how much does it cost, how many brides pay for their own marriage license because the husband doesn't have the necessary amount of money, and this type of thing. And then, finally, the wedding itself. This was put on by one of the larger stores in our particular area. Now here again is not just one program but a whole series of programs that may start out very very slowly but by the time we got to the end of the program, the series, we had quite an extensive and large audience.

As far as films are concerned, I have been told that films are great every other place except maybe Cuyahoga Community College. Perhaps the approach that you need to take that a lot of others are taking, if you have a residential campus, which you do not, is that you can show a regular type of commercial film, second run features, and so on. But if you do not, you have to go to the novelty type of situation, and right now the biggest thing that you could do would be to show something that we call the "pop" type of entertainment.

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We had great success this summer in showing serials that take approximately twenty minutes each time. You can get these from almost any film company, Fu Man Chu, Flash Gordon, this type of thing, and for some reason or another they go over so well that you have to show them over and over and over again to get people in. Of course, these things always end with a cliff hanger so you naturally have a built-in advertisement for your audience for the next time because nobody can possibly wait and possibly miss finding out what happens to Flash Gordon at the end of the sequence. Cartoons are extremely popular. The old Laurel and Hardy and Buster Keaton films, this type of thing, are extremely popular. If you haven't started this you are probably a little bit late in catching on because you are going to have a heck of a time getting these things. Every day the price goes up on them to the point that they're going to be almost as expensive as the feature films. But Laurel and Hardy have had a rebirth--everybody loves them--and Charlie Chaplin. And even if you do not wish to go to a program of exclusively this type of thing, throw it in as a short subject along with your regular feature and you'll find that your people are coming almost exclusively to see them, and then they're trapped into seeing something that is a little bit better and little bit more involved.

Certainly one of the things that you might try, too, is the underground type film, and here again I would suggest that you work very closely with someone either in your Speech Department or someone in your English Department. In our particular case it's someone in the English Department, who knows the underground films, attends them regularly, picks out the best of them, and puts together a program of films that lasts about an hour and a half or two hours. They are tremendously popular, some of them are absurd, some of them are quite well done, extremely arty, real works of art. Others are downright dirty and this is the one thing that you have to expect and you have to anticipate. Underground films are not going to appeal to everyone. Everyone will come because they are anticipating seeing something. You are never quite sure what is going to happen unless you preview these films. This is one of the reasons why, including your Director and your Dean, you must have the academic freedom to do this type of thing because certainly if you have a group of underground films and you are not able to preview them, and something does occur that is a little bit shocking, a little bit unusual in some way, then you must be prepared for it and must really have not the approval but at least the go ahead that says, "We are sorry, we were unable to avoid this type of situation". The individual involved does not lose his position over the whole situation.

I might say that the underground films, however, at least the ones that I have seen more recently, are not as shocking as some of the things that are being shown at the local Drive-In and certainly not as shocking as some of the things you're paying $2.50, $3.00, or even as much as $5.00 to see in the commercial theaters.

So, I think that you need to take a good look at your films, decide what fits your needs, and then go ahead with it. Quite frankly, I'd much rather go ahead with Buster Keaton and Laurel and Hardy and Charlie Chaplin--these are really true works of art, great comedians that we don't have these days.

As far as facilities are concerned, and your own particular decor in the Union which you have here, I am particularly pleased to see that so many people are painting and even paneling their offices, paying for the paint and other materials themselves, really tackling the work that needs to be done. I am quite intrigued by this area in front of your cafeteria (the Triatrium) that would make a marvelous place for decorations. I imagine you have a fantastically large and glorious Christmas tree there at Christmas time. If you don't, I think this is one of the things that you as the Union group could perhaps develop. You might go to the point of having a Christmas tree decorating contest if necessary. You might even go to the point of having a Christmas cookie contest and it is quite amazing that the Exhibits Committee could sponsor a Christmas cookie contest because actually they are great works of art in some instances. Certainly with the foreign influence that you have here in Cleveland you'd get some magnificent cookies that could be eaten after the display.

But the Triatrium could lend itself to many decorative possibilities. It reminds me of something out of "My Fair Lady" with all of its glass and so on. I see lots of ferns and palms and this type of thing, and some nice bright colors in there that could very definitely make the change of seasons quite interesting. Whole branches of trees could be brought in there in the fall so that you could enjoy the fall color. They could be hung from the celing, you could make one transition from one season to the other and make that sort of an arboretum, is that what you might call it? Living plants, fine; artificial plants, good too. Anything to add a lot of color to it, but certainly you people as a Union group could extend yourselves into other areas within this building to make your presence felt because everything that you should be doing would be for the betterment of the campus and its surroundings.

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I already understand that you have house music and that you are not happy with the house music and you are going to change companies. I don't know what type of influence you have on this type of thing, but many Unions turn this over to student committees and they feel that almost immediately they are going to have nothing but rock and roll and popular music played throughout the building. But students do have good sense, they do know good music, and they can select some very nice things for background music. Perhaps you can help in this way, too.

Another part as far as music is concerned, I have seen your Coffee House and I think you have done marvelous things with it down there, very creative, very inventive, and I hope your Coffee House is not being used exclusively for music. Certainly folksinging is fine, and if you'll pardon a graffiti here, folksingers are making a good deal of money singing about poverty. In any case, the Coffee House could certainly be used for drama productions, small intimate types of theatrical productions, poetry reading and this type of thing. Here again is where you people need, and I can not stress this strongly enough, you need the help of your faculty and you need the help of other students who are aware of things that perhaps you are not. Faculty particularly in the Speech Department can give you many outlets for entertainment. In the English Department you'll find people who are interested in this type of activity and working with the student in creating programs and ideas.

Faculty are particularly interested in discussion groups. One of the things that we have done very successfully, and I think that perhaps you could do the same, would be a program that we call "Matinee". This is done exclusively with the Speech Department, and here again this is a case of where they present the program--all that you do is publicize it, make the set-up, and so on. They have reviews of plays, they have recordings of plays, they have readings of plays, they have presentations of scenes prior to productions. Anything that they particularly feel needs to be exposed to the student body, definitely this is it. Now, these programs that I am presenting to you are not gassers as far as getting attendance is concerned. These programs are designed for small groups, fifteen to twenty people, maybe even fewer. Granted, no program is a failure as long as you have somebody there and somebody is going to enjoy and benefit from it. So I think that what you need to decide as a program board is are you going to present programs for small groups or are you going strictly for large groups. If it is large groups, then your programming has to be completely different.

The Union, as I'm sure you have heard earlier, was originally founded as a debating society; certainly the Union still needs to maintain this tradition. Discussion is very very popular at this particular time and soap box discussions are quite good. In other words, you set aside a certain area where people are going to be, somebody gets up and speaks, another person has the right to give a rebuttal to this particular thing. If you get into the area of discussions, one of the things that I think needs to be made very clear is that you at all times should be presenting both sides. If you at any time present strictly one side without the right or an opportunity for a rebuttal , then you are completely wrong as a program board.

Another idea as far as discussion is concerned that I think perhaps might be quite interesting to you and particularly since you have a fine phone system in the area of Cleveland is the idea of contacting a celebrity who can, through the long distance telephone, prepare a speech of perhaps thirty minutes. The chairman dials the dignitary who presents his speech over the phone, and then there is a hookup that the telephone system has that allows you people within the auditorium or the room to ask questions of this particular dignitary. It has worked out very well in many many instances and it gives you an opportunity to have a fantastic amount of personalities who are quite interested in doing this type of thing but do not have to go to the expense of coming out, go to all the difficulties of getting here and so forth, and they are quite easy and inexpensive to obtain with this work.

As far as the literary efforts are concerned, rooms set aside to read books are probably on their way out. But it seems to me that in many instances we want the opportunity to read perhaps some popular literature of the day, certainly subscriptions to the Book of the Month Club, The Literary Guild, the purchase of many paperbacks that could be used on a rental system would not be without needs in the normal program budget. Newspapers are extremely vital, I think, as far as not only the maintaining of daily events but also finding out what is going on on other campuses throughout the country. You could set aside room whereby you could get campus newspapers simply by exchange. Primarily they cost you nothing except a stamp to get them. They would come regularly. The students could come and perhaps read the papers that are of interest to them, read about the other colleges and other activities.

As far as travel is concerned, and rides and lost and found boards, and youth fares on airlines, and so forth, I think you're very much up on this type of thing. Certainly one of the important things that you can do as a Union Program Board is pass on the benefit of group planning and by planning trips perhaps to the Bahamas, New York City, San Francisco, this type of thing. By going as a group you can find that you can save not only money for those people who are participating but also you get many other benefits as well. Travel should play a very important part in your program board. If it doesn't, maybe it will be the type of thing that you need just to give a shot in the arm.

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And the last thing that I wanted to take just a little bit of time talking about is the "In-Depth Program" idea. This is the type of thing briefly touched on earlier with the Bridal Series and so on, but taking world affairs, topical topics, things of interest, and creating whole weeks or setting aside a particular number of days to emphasize some type of thing such as the arts. Perhaps it's black culture, perhaps it would be Viet Nam, poverty, poetry, anything like this. But by setting aside these emphasis weeks you will find that not only will you involve students, but also you will involve faculty, you will involve townspeople, and this is an excellent opportunity for you to give many many phases of it.

For instance, we were fortunate enough to have the Japanese theater visit the campus at Bowling Green, and very rarely does one get an opportunity to see Oriental theater here in the States. The Speech Department was terrifically enthusiastic about this simply because it wanted its students to be exposed to it, so we had an emphasis on Japanese culture. The Speech Department promoted plays; the English Department was excited because it gave them an opportunity to emphasize Haiku and Oriental poetry. The Geography Department was excited about it because they were able to talk about Japanese culture and geographical locations and show travel films. The residence halls were excited about it because many of them were having their spring formals that week. They took along the idea of the Japanese, the Oriental influence, and planned their dances and parties around it. From this, what I'm trying to say is that with one simple event you may find a whole series of events just simply snowballing from one idea.

We had a black culture week last year. Probably the most exciting thing that happened from this was the fact that we had a closed circuit television debate. The debate was quite exciting and got quite heated at one particular point, and so aroused a group of students in a men's residence hall that they in turn formed their own organization that met weekly for the rest of the year. This is the type of thing that if your program can develop, then you really are having a great program and a great idea.

Now, granted, you're in an unusual situation here in that you are basically a commuter college. But the same thing can happen to you. The important thing is that you take your program to the students. Don't be afraid to do the unusual and unique; they may just be the programs that will put you on the top.

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QUESTIONS AND DISCUSSION

Question: (Donna Miller)

How far in advance do you have to plan your programming, or would you suggest planning it?

Answer: (Richard Lenhart)

It depends completely on how much notice your student body needs and how restrictive your space is. There are many things that demand contracts and for this type of situation you have got to plan ahead. This is the type of program that would involve a speaker or a band or some particular group that needs to come at a certain time on a certain date. I would say that if you can promote a program, you can plan it, and you can present it within a period of two or three days, more power to you. Usually what we attempt to do is to create a basic program outline that gives us a good solid foundation for programming that we could get by on just this amount of programming. But then with this combined with a spontaneous type of programming with the ideas that grow out of the particular time and so on, this gives us a very complete and very full programming. I would suggest to you that you would be very wrong if you were to plan your program so far in advance that you did not give yourself an opportunity for this spontaneous type programming.

Question: (Dan Piekarczyk)

Do you feel it is better to program for the majority or the minority or both?

Answer: (Richard Lenhart)

Both. Certainly your large events, your speakers, your popular entertainers and so forth are appealing to the majority of students and probably most of the programming that you do will appeal to the majority. But then again there are certain types of interest programs that are almost exclusively aimed at the minority, and you have got to include these and you would want to include them I am sure. For instance, chess is not a majority type game. Very few people know how to play it really well and chess appeals to the minority, but because it is a minority type activity we don't block it out of our programming.

Question: (Jeff Quedenfeld)

What would your feelings be on this: We talked on the idea of forming (once regular programs committees are formed) offset committees, bringing in one or two people from each of the already formed committees to form a helper committee. Not in the sense of a check, but to form a report or something of that similar deal to help a lagging committee. Or, if there is not enough manpower, take people from the offset to help build up and give the committee new suggestions or ideas. Has this been formed or tried out at Bowling Green?

Answer: (Richard Lenhart)

I think it works out very well.

Question: (Jeff Quedenfeld)

Has it been done anywhere that you know of?

Answer: (Richard Lenhart)

The set up that we have had for years at Bowling Green is that, and I hate to refer to Bowling Green, I'm not saying that it's the greatest place in the world, but it's the one I'm most familiar with, in our particular case we have a president and a vice-president and then two directors at large and then we have board directors and there are seven directors of departments. Under these departments there are committees and each committee chairman has the right to say how large his committee is going to be, and he in turn will know the needs of his particular committee and tell you whether he needs seven people, whether he needs eleven people, or what. And in order to become a member of a committee, a committee worker, you are on a standby list, and in this way you get only those people on a committee who are really and truly interested in working. We have a big promotion type of thing in the fall whereby we get membership and everybody wants to become a member of an organization and the one that they usually hit is the Union Activities organization because there are no specific requirements to get in, no background needed at all. So you get people signing up just simply to be in something and maybe to have something behind their name in the yearbook. When they sign up to be a member of the organization, they go on this waiting list and usually it lasts for a quarter or two quarters or whenever a chairman needs another person. For instance, if a dance committee chairman needs a great deal of help to prepare for a large dance he may call through the President on any of these people who are on this waiting list and then at the end of the quarter or whenever they go to fill in the committee they choose from this list of people. They normally choose the ones who have been most active and who have volunteered and so forth. Is this what you mean? I think it works out quite well. But you have to control it. In other words, you get a person who is a chairman who has good success with one individual so therefore this chairman calls that individual all the time and does not bother with the second name on the list, or the tenth name on the list or something. You have to make certain that somehow all these people who are on this list are at least given the opportunity to one time say, "Yes, I will help you", or "No, I will not help you".

Question: (Jeff Quedenfeld)

There are no requirements to get into the Union at B. G. ?

Answer: (Richard Lenhart)

No. It is a completely volunteer organization, and it's the only organization that a freshman can join in his first quarter of work without any background.

Question: (Jeff Quedenfeld)

You don't believe in a set of requirements to get into the Union?

Answer: (Richard Lenhart)

When we come to selecting directors and chairmen and committee people they have to have had previous experience in the Union. The key positions are experienced people.

Question: (Jeff Quedenfeld)

Our only requirement is a grade point average of not below 1.75, because this is about the average at our school.

Answer: (Richard Lenhart)

That's right, I'll go along with that. The people, the freshman students, who sign up in the fall are not actively involved in the structure of the organization--simply only as manpower, and it is not until they have proved themselves academically and also have proved themselves interested in the organization that they can become an active member of a committee or committee chairman or department director. At one time at Bowling Green (we have a 4.0 average system) in order to be a department director you had to have a 3.0 accum and you also in order to be president had to have, I think, above a 3.2 accum. We have since dropped this and now all the requirements for student body offices are in good academic standing. This has been disasterous to us because we have had fine people who have had middle of the road grades, but we have also had people who have been elected and who have flunked out or who have been taken into the office in spite of their poor academic standing, they have not come through with what they have promised, who could care less about the organization after a while. Your best standards as far as people within the organization are those that have some good academic background and I think you should have requirements in this way.

Question: (Tony Kosoglov)

Mr. Ellenwood, Director of the Union at Ohio State, stated he believes the most active people he has are probably those of the second or third year, sophomores and juniors, as far as the work, imagination and everything else that goes along. Do you feel this is the same at B.G. ?

Answer: (Richard Lenhart)

It depends on what they do. If you're looking for leadership and for tried and true individuals and so forth you'll find your upperclassmen probably are more reliable, but for just downright good hard working individuals, the freshmen are quite reliable and quite good. I find in many instances, and of course this is for the betterment of our particular program, by the time they get to be juniors and seniors and sophomores they are reliable but they're reliable because they want to be reliable and because they want to be a part of that organization. And if they do not want to be a part of that organization you've already gotten the message during their freshman year, and if you don't drop them, this is your fault.

Question: (Tony Kosoglov)

As far as taking programming away from the campus, instead of having it on campus, is it advisable to use facilities around the area? Has B.G. done this, or is it too big?

Answer: (Richard Lenhart)

We have a campus of about 13,000 students, and I would say at least 8,000 of these people reside on campus and then a good 4,000, maybe fewer, reside within the community, so things like hayrides and so forth really are very difficult for us to do. We find primarily that in our particular locale we are much better off if we stay on the campus because we don't have the exorbitant rental fees that are charged. If we go off campus, the closest place that we can go is Toledo, and Toledo in itself is limited as far as facilities are concerned, and when we do anything like this we have a tremendous amount of rental so the only type of off-campus program we do would be done by fraternities and sororities or maybe residence halls who want to have an affair which is to be a closed affair. By the way, it's not all-campus programming when beer is served, and we are not able to serve beer on the campus. So if they wish to serve beer as a part of their program then they must go off campus and the people within the Bowling Green area are aware of this and I must say of the the things that irritates me the most is the way area citizens criticize the college student yet milk them for every dollar they can get. We pay exorbitant rentals for barns that leak, are about ready to fall down, and for inadequate facilities and so forth for parties. One person who was the most vicious attacker of the university and some of its students has just opened a new room called the Hydraulic room which he very graciously rents to students for $250 a night, and the only thing that I can say here is that he's making a mint of money because the kids want to have some beer parties so therefore they're forced to use his facilities. Now, if they had beer parties also, the cost comes directly from the pocket of the student. It is not a part of the program fees, nor are state fees involved. They have to sell tickets and the only part of that fund that they can use would be for an orchestra for their entertainment.

Question: (Tony Kosoglov)

In other words, we could use that money to rent the hall or facilities, the only thing we couldn't use it for is for beer and alcoholic beverages.

Answer: (Richard Lenhart)

Well, that's our particular regulation, but I don't know about yours.

Question: (Tony Kosoglov)

I think it's a state statute that we can't use the money for this.

Answer: (Richard Lenhart)

Yes.

Question: (Walt Evans)

Do you do much outdoor programming over there?

Answer: (Richard Lenhart)

Yes. A lot of it.

Question: (Walt Evans)

From what you have seen, does anything come to your mind that might adapt itself to a commuter campus and our particular situation?

Answer: (Richard Lenhart)

I sure do. I think these little niches that you have in-between the buildings, these little grassy areas are great places.

(Audience laughter here.)

Question: (Walt Evans)

I mean besides the obvious and igloo building.

Answer: (Richard Lenhart)

Yes, I think that's a fantastic idea, really. But, for instance, it seems to me that the program board, if you have the money, maybe if you don't have the money you could get saw horses and pieces of plywood and so forth and set up some tables out here and let the kids take their food out in the springtime and the fall and eat it in this particular area. There are lots of games like Jarts and this type of thing that are relatively inexpensive that people can go out and set up in a matter of minutes. Volleyball, I don't know how active your people are, but we have a lot of fun with this type of thing. And certainly this campus area would make a fantastic carnival area, you could set aside one particular area, give one group an area and say, "Here it is, decorate it, do something with it". You could move from one area to another using your corridors as buildings or as walkways to get to these particular areas. In wintertime, in particular, I think you could put some plastic out here and flood one of these areas and use it for iceskating. Certainly portable iceskating rinks are not so expensive that you couldn't do this. And if you have a good snow, there is no reason why you couldn't set up a snow sculpture contest or something like this in advance the first good snowfall that you have. The rules and regulations are up and everybody goes out and makes what they want to and you judge it. You could assign certain areas to certain groups and so on. I think the opportunity would be great. You're close to lake facilities. I don't know how strong you are on sailing and this type of thing, but I would certainly think that you could have some pretty fine courses in water sports, water activities, scuba diving, water skiing instruction, and the types of things that could all be culminated in your spring and summer months in some sort of water festival. I think the outside has tremendous possibility.

We have just had the completion of Interstate 75 at Bowling Green and they needed dirt for I-75 so they dug a pond for the university and it's a huge place and now the Physical Education Department has taken it over and they teach canoeing, they teach sailing, they teach scuba diving, they do all these things in this pond area. We have used it this summer for canoe jousts and water festival days and it's been great fun. They also have given us a ski slope, and because of the I-75 construction the thing is now seated and has a pretty good base to it and I think now the discussion is whether or not to get a snow-making machine. I think it is most amazing about all of this activity, particularly at Bowling Green and I see no reason why it shouldn't be here, that the Physical Education Department is taking the approach that physical education now should not be just simply throwing a basketball around, but they're offering instruction in activity that will be good to you for recreational sports like bowling and billiards and archery and skiing and iceskating and sailing and golf and other things.

Question: (Walt Evans)

Do you find a lot of cooperation between the people in the Physical Education Department and the Recreational Department as far as involvement with the students and their program is concerned?

Answer: (Richard Lenhart)

In fact, they are extremely eager to develop this type of thing, and they are very anxious to do programs with us. The dance instructor in the Physical Education Department has no money to do the types of things that she wants to do so she comes over and says, "I will present for you two dance concerts and will you help me out financially in support of my program?". And we say, "Yes", so she comes up with a happening this spring whereby they did a lot of improvisational dancing to a rock and roll band, to a hard rock band, to the university string quartet, and this type of thing--a marvelous program, yet we had nothing to do with it.

Question: (Walt Evans)

Is this idea, when presented, received well by the student programming board?

Answer: (Richard Lenhart)

Yes. Very much so. And many of the programs that are done (and this I think you have got to develop if you have not already done so) are done as an outgrowth and at the suggestion of faculty people who do not have the money in their academic budgets to do this type of thing. Like the foreign film presentation--we started it out because we had the money in the budget but now the program has been developed enough that the English Department can take it over because now it has become a self-supporting type of program. It has worked out very well. And you will find that the faculty people have the most unusual, let's say out-of-the-classroom, activities. As I was telling you, the head of the University Library at Bowling Green is one of the nation's foremost authorities on jazz music and has a collection of records that's just priceless. He'll bring these out at the drop of a hat to have an opportunity to talk on jazz. This coming year we are going to build a whole series of programs primarily around him at Mardi Gras time and we are going to bring in the Preservation Hall jazz band from New Orleans. He's very excited about this, and it will give us a good series of programs leading up to this event. But for outdoor recreation, golf--why not set one of these things up as a putting green or a driving range and use the little plastic galls that don't go very far and don't damage anything. But let people buy a couple golf clubs and let people develop their swings and learn the techniques of golf and so forth. These are wonderful little areas that can be used and should be used. Let somebody do some art work in planting of shrubs and so forth. You might have a nice little garden here. Who knows? There are a lot of people who want to do a lot of funny things, but things not funny to them.

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Question: (Dan Piekarczyk)

Do you feel it is better to have two closely related committees like Convocation and Cultural Arts, or should it be combined into one committee of the same nature?

Answer: (Richard Lenhart)

What is your Cultural Arts committee?

Question: (Dan Piekarczyk)

Art and film.

Answer: (Richard Lenhart)

And what's the other one?

Question: (Dan Piekarczyk)

Convocation--speakers and lecturers on campus.

Answer: (Richard Lenhart)

They could be combined, but I think that each of them could be strong enough to be separate committees. However, such considerations as numbers, quality of personnel, budget, campus situation, etc., must also be considered. I think if you have ideas about relating their types of programs to each other in your plans, then, by all means, combining would be a good idea.

Question: (Dan Piekarczyk)

Or say dance and social or recreational committees?

Answer: (Richard Lenhart)

I think in this particular case I would have to say that there should be a great deal of interaction but yet you need strong committees in each one of these particular areas. They can support themselves, but definitely there should be a lot of interaction there. For instance, if the Convocation Committee is bringing in somebody very exciting, there is no reason why the Cultural Arts Committee could not bring in some things that are leading up to this speaker. For example, suppose you bring in somebody on East Indian culture. It would seem to me that prior to his appearance here you could get an exhibit of East Indian artifacts or show some travel films on India. In other words, one committee could complement the other and by the time that speaker would be here you would so thoroughly have indoctrinated people that they would be eager to hear him. You could even go to the cafeteria manager and ask him to serve curry or another Indian dish some day. There are many other things that you can do.

Question: (Jan Rogers)

About setting up an exchange committee--I'm particularly interested in getting new ideas for publications and all sorts of things. If other chairmen exchange programs, I probably could refer them to related areas down here who they could talk with.

Answer: (Richard Lenhart)

I see no reason why this couldn't be developed, and I would like to see it developed more than it has been. The Regional organization has developed this to a degree and Paula Dickson from Ohio State is going to be up here, and she will be talking, I think, on public relations. She has been very good in organizing exhibits that have travelled from school to school--sort of an exchange type of thing whereby every school presented one picture to this exhibit for a year. There is no reason why this could not be developed with posters, silkscreen posters advertising events, there is no reason why we could not spend a little bit of our programming money to bring the best of your campus bands to Bowling Green and in return you'd get the best of ours or the best of our entertainers or the best folksinger or anything like this. We have a lot of very talented people, as I'm sure you do, too. They need exposure and they need, if they're going to be successful, to get out of their particular area. It seems to me that the finest place for this to occur would be within the College Union circuit. Certainly Governor Rhodes has boasted that wherever you go in the state of Ohio you are within twenty-five miles of one of its fine educational institutions. If that's the case, it doesn't take much to send one group twenty-five miles for an exchange type of program. Also, as far as brochures are concerned, I am sure that if you would write any school (we have, all of us, a Public Relations person or a Public Relations Department or a Communications Chairman) they would send you any publication that you would be interested in and would be most happy to exchange with you. And this, in turn, would make a terrific display for you too, because people are always interested in what other schools are doing. You put them out on a table, most of these people could care less whether they're returned or not, so you pass them out, they look them over, you get new ideas, you exchange ideas. It could be done on almost anything that you do--painting, brochures, talent, program ideas, I have even thought of exchanging program boards sometime for a weekend or something like that and get some of your ideas. Walt, do you want to exchange?

Answer: (Walt Evans)

Yes. It could be a very interesting and profitable experiment.

Answer: (Jan Rogers)

Yes, I think we could pursue the idea.

Answer: (Richard Lenhart)

I think it would be a great idea. Our students always have such great fun at these regional conferences and it's always cut so short. I think many of them make friendships that could be lasting friendships if it was just a little longer.

Question: (Jan Rogers)

As well as our material exchange, I would be interested in having contacts made so we could have pen-pals exchange ideas through the mail.

Answer: (Richard Lenhart)

I think that all you have to do is to write to the President of the Union organization at each of these schools and if they will in turn send you the names and addresses of every one of their committee chairmen, and most of them have printed publications describing what their committees could do or would do, and you in turn would match these with yours and start the correspondence. This brings up another idea. Pen pals are interesting program subjects too, and you might find that many of the people who are in college now have developed true and sincere pen pals during their younger days that are now college students and could provide you with a lot of information and exhibits from other countries. There also could be a great deal of fun if you were to write to a sister institution in a foreign country and say, "We have so many people who would like to correspond. Will you match people with names and so on and get this pen pal situation rolling?".

Comment: (Walt Evans)

Dick, I want to thank you so much for coming over and making this a most enlightening evening.

Next week our guest will be Pat Newman from Lorain County Community College who will talk about Cultural and Special Programming. Also, Walt Evans of Tri-C-West, you've heard of him I'm sure, will give some comments about budgets and finance.

Thank you.

COLLEGE UNION 101

BUDGET AND FINANCING

presented by
Walter B. Evans
August 27, 1969

I promised that after a delay and slight change in plans we would take a little bit of time to discuss budget and finance. This is a very very tricky and touchy subject. As I mentioned last week, there are three avenues of approach from which I had to choose. One, how it should be. Two, how it is. Three, how I anticipate it might be sometime in the future. During the past week I chose basically the route of how it should be. I am going to spend some time on this and I hope to make it as factual as I can.

First of all, we'll all agree that funds are necessary to run a program. They cannot run on a day-to-day 100% self-covering, self-amortizing, self-paying basis. Unfortunately, activities departments generally in colleges, especially community colleges, find that their activities funds generally are the last ones to be considered in the budget and the first ones to be cut, especially on the programming of it.

I can speak for our campus in particular when I say that there are several budgets which affect the College Union and the programming at Tri-C West. First of all, there is the general student activities budget. Second, the budget for The Wheel, our recreation room. Third, our artists and lecture series. Fourth, co-curricular. It is the co-curricular part with which you are most concerned, but I'm going to speak very very briefly on them all.

The student activities budget per se supports the Director's office, certain equipment purchases, staff time, staff salaries, student offices, committee offices, and maintenance of the 18,000 square feet that we have here that is considered to be the substitute or equivalent of our College Union building, for the most part postage, telephone calls, furniture, and all other things which we have a tendency to take for granted. Our recreation room, The Wheel, its equipment, student assistants, salaries, supplies, operational costs, and things of this nature are covered in The Wheel budget. The artist and lecture series covers professional fees, and honoraria paid to the off-campus guests that we have coming in here plus a few things such as lunches, meals, and so forth which are connected with that.

Now, to co-curricular. Certain things are mandated to come out of this budget. First, the publication of the student handbook, leadership training which incidentally is the fund which has been basically supporting this course this summer.

It also includes the Awards Banquet, Student Government Association and its functions, the College Union and its programs. The spending process for the past three years here at Western and for the past five years at Metropolitan has evolved in several basic steps. First, each individual programming group, such as a committee, makes a request for a certain amount documented down as far as is possible for them to do it, plus the Union Board as a whole documents a certain amount. These amounts are submitted by the Union Board president and resubmitted by the Director without being touched unless there is some item that's completely ridiculous. Cutting is then done, but sooner or later the budget in some form is approved. I'll refer to cutting more later as I continue.

Then we have a process through which we go. Later, expenditures are charged to these budgets.

Now, going back a little bit we have a certain problem that exists. Because we change personnel every year, the people requesting the budgets are not the people who will be spending the budgets. Therefore, before these budgets are really finalized to the committees and the various groups there are guidelines set, whatever system has worked out. We then take this total budget for the Union, put it back into one single amount. It is then up to the president with the cooperation of his treasurer and the director to devise the manner in which these budgeted funds are going to be spent. As far as the director's office is concerned, he is concerned with the method of operation, the legality of expenditures, and certain general principles following the philosophies of College Union programming. How and for what it is spent directly is not the director's prerogative nor should it be although the above mentioned concerns must be followed. It is up to the Union Board how it should be spent.

As far as the director's role in this, he is most concerned with the legality of spending. This is important since when the director signs a payment voucher he is really taking financial responsibility for the expenditures of the students. If you should decide to have some big off-campus party where you have some expenditures which are for liquor and you list it as such the director is going to say, "No." If the director would sign it it would surely come back from upstairs and it would say, "No." The director would be responsible and down into the pocket he would have to reach, and I don't know about other directors, but this kid, for one, "ain't a-gonna to do it." Payments are made directly by the business office on the recommendation of the director. This is where the director fits into it.

Now basically this system has worked very well here for the last three years and for five years at the Metropolitan campus. The first year at the Metropolitan campus it was different, and it was because of the results of the first year that this structure was set up. It has been modified slightly since, but only slightly. I do hope that it continues the way it is now; it could be worse--much worse.

What I am going to give you now is how it should be. I feel that keeping these things in mind one check should be issued to the Student Government Association, another to the College Union, and another to the Director for the mandated items. Checks for expenditures should be issued and signed directly by the College Union treasurer and countersigned by the advisor, a two signature check. This puts a lot of responsibility in the students' hands. My own thoughts are that students are capable of this financial responsibility. But to keep it legal, this is where the director by law must get into the act, his counter signature is necessary. Large amounts of money are involved. Our budget out here at Western for programming has increased every year and for the current year it is in excess of $17,000 (which is considerably more than the entire activities budget including these other things I mentioned was last year and certainly the year before).

Checking on this, an annual audit or audit when requested is certainly in order. I compare an audit to the professor checking the exam paper, checking the expenditures that you might have submitted to make sure everything is in order, the calculations are correct, and that everything is within the bounds described in the broad policies furnished by the board of trustees.

Budgets as set up will vary from year to year. Much of this is again in the Union programming set up as a responsibility of the president and the treasurer. These are the two people whom I feel should have the most knowledge of the fiscal responsibility of the Union. The Union Board, each committee again, submit a budget but this does not mean that that is what they're going to get to spend during the course of the year.

A good rapport among the three people concerned with this is absolutely necessary and I feel that we have it. I feel that we have always had it out here and from all the things I have heard in talking to my counterpart at the Metropolitan campus, Jerry Young, this also exists there.

The cuts that are made in the budget are never made on the first submission by the director. They might be made by the dean and the director after they are sent back with the order "cut it so many thousand dollars and want the answer in five minutes". This is not an unusual thing. Nobody likes it but that's the way it comes out because the people above the dean often have their directives from those above them on how soon they must have the answer.

Here is a case where we have to violate our own general principles and sit down with the dean to make cuts, which, to students, might seem arbitrary, but believe me, they are not. I can speak personally that I as a director will cut the student budget last insofar as possible. Here is a place where the students must leave it up to the professional staff to use judgment on how and in what amount they do cut realizing full well that when it does come back to you, hopefully your financial officers, your president and treasurer, will take this and lump it and redistribute it. I think this is important to redistribute it, so that each committee has somewhat of a guideline but not necessarily a fixed budget with which to work.

If the students would desire to make fixed budgets for committees, that's still legal, all well and good, but the way it comes back goes back as a lump sum to the students, to the student officers, and is redistributed from there and their own financial policies of how to go about spending it, how to submit vouchers, are up to them as long as it is a sound system, and one where there are certain checks and balances that will work.

This is what I have to say on the subject of budget and finance. Often, I, as a director, and I know that every director throughout the country, is quite disturbed when a very very all-inclusive budget is submitted and it is torn down arbitrarily or so it seems--sometimes with notice and sometimes without notice.

I can give you the example on this campus. Twenty-eight separate items in the student activities budget (not the co-curricular budget) were submitted--only four were approved. Some things are cut out for reasons that we don't always know. We always care, and sometimes get some kind of answers, we always fight to get the answers that we want.

I have not talked as long as I might have on this particular subject because we have a guest for the evening to talk about cultural programming and special programming. I talked about eight minutes, I promised 10 to 15, and I will entertain any questions or comments that you have on this. I hope I've raised some questions in your minds, I hope that I have also answered some questions that might have been in your minds. I have not tried to make this elaborate, I tried to make it very much to the point, so questions? Fire away!

College Union 101
August 27, 1969
Walter B. Evans

Question: (Dan Piekarczyk)

What happens to the money that The Wheel takes in?

Answer: (Walt Evans)

The Wheel was set up, designed, the decorations paid for, the wall decorations, from student funds by the recreation committee and the College Union in 1966. The equipment was purchased from school funds. It was believed by this director and the person who was the dean at the time that the funds spent for the equipment were on loan from the college and to be amortized or paid for out of the profits or income from The Wheel after paying for the expenses such as student assistants. It turned out that we were wrong. It is being viewed by the college, especially the college business office, an "Auxilliary Enterprise" (a term which makes Union directors cringe) as having a two-part or two-fold responsibility. Operationally responsible directly to the director, but financially responsible and all monies turned in to the business office. From here it goes into the one big pot which we consider the college general fund. At the present time our equipment, since we added more last year, has not quite been amortized yet. Whenever it is, I don't mind saying for the tape recorder, then the annual battle will start again. My personal feeling is that these monies, the profits, should be student funds.

I feel the same way about many things. Personally I am not at the top of the ladder--what I'm saying is not sour grapes, I realize the responsibility involved--but I do believe that the student funds, just as the profit that the school makes whenever a person drops a dime in the telephone for a pay call, should be student monies for the reason that they are monies that students have not been required to pay by the school as part of their tuition and fees. They have been paid voluntarily. I could even stretch that to the bookstore, but I know I would lose that argument right off the bat.

In some places, however, it does come back to the student. But profits from any monies the students are paying directly on their own, including textbooks, I believe the profits should become student money and go into the activities program, Union programming, student government support, College Union building support, or in some way to direct student benefit, including fixing up the parking lot if need be. These are all issues that I can relate directly to this campus at the present time.

In other words, if you're required by the college to pay it as part of your education, yes, it should go to the college. If you are required to pay it by virtue of the nature of a certain course to buy a certain book, nothing requires you to buy it at the college owned bookstore, but if you do, the bookstore makes a profit on it, I believe, and I speak for myself on this, and I'm not trying to start any kind of argument or an uprising or whatever you want to call it, but I believe that the monies that are profits from it should go back to benefit the students directly in some way.

Question: (Jim Schneider)

You say that these monies should go back into the student funds. Are these funds enough to support all the student needs in the way of a parking lot and College Union, student government, stuff like that that we have in the activities programming as far as student services go?

Answer: (Walt Evans)

Taking this to the extreme and ultimate situation, Jim, I would say "yes, definitely", because this would also include food service and the profits from food service; I have seen figures, I would rather not comment on the figures that I have seen, but I believe that all the monies that are spent around here where somebody in some way gets a profit that goes to the college would be enough to support an entire activities program without ever assessing any seventy cents per quarter hour with a ten dollar maximum student activities fee. I believe that a well run food service could provide a lot of income. I would have a great deal of difficulty in documenting my thoughts on that at this time. It would require considerable study to do. And I could be dead wrong. The profits that are made in all of these areas including every dime we drop in the telephone or candy bar machine or cigarette machine, anything, let's face it, parking fines, that are almost pure profit somewhere, could go to support the entire activities program. I believe that these would be certainly enough to support a very very large activities program, much larger than we have at Western campus and I can't speak for Metro authoritatively, but I would guess it would be enough to support it at Metro. Does that answer your question? This is my belief. I might, however, exclude from that the athletic program, but the intramural program probably could be included.

INTRODUCTION OF PATRICK M. NEWMAN

It is now my pleasure to introduce a friend of mine from about thirty-five miles or so west of here, Lorain County Community College. I've known Pat Newman for several years. I know that Pat has done some amazing things in the area of cultural programming, concerts and the like on a campus that is isolated, 100% commuter, isolated by that I mean it is not right in the center of a downtown area or if you've ever been there, it is not even in a built-up area. A beautiful campus, all new buildings, copper roofs, paved parking lots, grass, etc. He's going to talk to us on cultural programming and special timely programming tonight, or at least that is what he was asked to talk about, and I'm sure that if he does get off the subject, which I doubt, you will get him back on. With great pleasure I introduce Mr. Pat Newman.

PAT NEWMAN

Thanks, Walt. What I'd like to do with you tonight, instead of giving any kind of a formal presentation, is find out what it is that you want to know, or what it is that perhaps you need to know and then what you'll find out is whether or not I know what you want to know. I don't know yet whether I do. Looking at the program that you have been going through, and by the way, I think that this is something that is really needed in the two year college, and I don't use the term community or junior anymore--we're big on two year colleges now. There are a lot of two year colleges, technical institutes being one variety that is different from a community or junior college and they do a lot of programming.

A few things I'd like to set out as basic guidelines in getting into any kind of a discussion. One, that you recognize something about organizations. Occasionally they generate emotionally dibilitating situations, called relationships between individuals or relationships in fact between groups of individuals within a larger group. I don't know that we want to discuss those particularly, and what I'm trying to get at is that I got trapped at the University of Minnesota this summer, where I was giving a similar course, into emotional argumentation between myself and a group of deans where they were trying to find out where I was. I was trying to tell them about some general things that had "universal" applicability, and they just wanted to find out what I was doing. What I was doing I didn't think was too important so we were fighting with each other. Certainly, fight with me if you want to if you disagree, but not so much on saying, "Well we do it this way here" and encouraging me to say, "Well we do it this way there", because it really doesn't make too much difference how it is done on different campuses.

The other thing I'd like to caution you on is that what I say may not fit a particular situation that you know on this campus better than I do, and it might not necessarily be worth discussing in total. What we perhaps may gain is some general idea of what we're doing in the area of cultural programming or special programming or just programming in general. That is, where are you trying to go?

If I suggest an organizational structure situation and it doesn't fit here, it doesn't have to. We need not necessarily disagree or argue about how one organizes to do a particular job. I think the important thing about organization is that if you know what it is that you want to do, whatever organizational structure you adopt should be able to meet the standard of, "Does it do the job?" If it doesn't do the job, then maybe there's something wrong with the structure, there may be a lot of other things wrong with it and we may get into those.

However, there is no ideal structure, there is no ideal organization; things can be done in many many different ways which can be evaluated by standards of being successful.

What I would like to do is discuss things with you, and already I've started a monologue, so the idea is, don't raise your hand, don't feel that you're interrupting, just jump in when there's something that you want to talk about or that you feel you should talk about. Do this. If you feel you'd like to say something but you're not too sure what it is you'd like to say, then perhaps get into it. If it was generated or stimulated by something that was said maybe we can find out what it is that's bothering you.

I'd like to look at this as a work session. I was telling Jim earlier this evening that I didn't feel like doing anything tonight and it would be perfectly alright with me if you met tomorrow afternoon, but for some reason or another I feel a little stimulated. Before we do anything else I think that I have to find out where you are. I've outlined about three ways of looking at it on the board. One, your general, overall philosophy of programming. That is, from what do you work? There are a few, it seems to me, very obvious similarities between most kinds of programs and the basic philosophy from which you work. Perhaps we could come up with a few of these.

What are some of the basic premises on which you do any kind of programming, cultural, recreational, academic, entertainment, social, or whatever?

Comment: (Dan Piekarczyk)

What the students would like.

Answer: (Pat Newman)

Campus needs I guess is what you're saying. Basic premises on which you program. I don't know what they are. That's why I'm asking.

Comment: (Dan Piekarczyk)

Whether the students will come, which is different from what they like.

Answer: (Pat Newman)

Surely there are a few more.

Comment: (Jim Schneider)

Trying to hit the majority by interest groups.

Answer: (Pat Newman)

Does anyone want to try to clear his expression a little bit?

Comment: (Dan Piekarczyk)

What I had in mind when I said, "What the students like".

Answer: (Pat Newman)

Well, I would prefer if it could be rephrased. Hitting what the majority wants and what the minority wants is really, I think, one of the important premises on which you build programming. Anyone know another way of saying it?

Comment: (Jim Schneider)

Desires of the minority and majority?

Answer: (Pat Newman)

How about, "Providing for the diversified interests of the community or the campus community"? Is that what you were saying when you said student needs and is that what you meant in terms of the majority and minority? Are there any others that you can think of? Basic premises on which you do any kind of programming. At the end of one of the presentations of somebody's as I flipped through a book you have there, it said, "Why do you program at all?" In a sense I'm asking that question again.

Comment: (Student)

Like for example, if you have something that you know the students would really go for, but it costs $10,000. Money has a big place.

Answer: (Pat Newman)

Okay, so what you're talking about is that one of the considerations in programming is finances, or available funds or money. I don't think it's philosophical, but I guess within the philosophy, programming within one's means or ability, which we haven't considered. We talked about needs. How about ability? Monetary ability to do things. Is there any other?

Comment: (Student)

The ability to put on a program. Say you would like to have a Mardi Gras, but you don't have the Art Department to put out advance decorations that a Mardi Gras would require.

Answer: (Pat Newman)

I don't know. Would you consider Mardi Gras cultural, social, or recreational or entertainment?

Comment: (Student)

It could be social and cultural.

Answer: (Pat Newman)

Yes. I was hoping that you weren't thinking strictly of long hair. When you said cultural program, there are many levels of culture, I think. Mardi Gras is certainly cultural. It is one cultural activity in the United States, believe it or not, that has continued for over two hundred years. I believe that prior to the Revolution there was a Mardi Gras in New Orleans; therefore, it certainly has continued, and it might be considered "cultural". Can we add anymore to this?

Question: (Walt Evans)

Is consideration of what the students like also what the students believe they like?

Answer: (Pat Newman)

It is openhanded as stated there.

Question: (Walt Evans)

Do you think my question is a consideration?

Answer: (Pat Newman)

Definitely. I do want to get to it. I guess I don't want to spend too much time with everything, but I'd sort of like to know what the group thinks in terms of these considerations the most important for understanding cultural programming. How it fits. I haven't asked you yet do you do any. But let's assume that you do. Under which one of these statements here, the so-called philosophical premises, so-called because they're really not philosophy, do you see cultural programming?

Answer: (Donna Miller)

What cultural programming is. Because cultural programming in our culture today includes hard rock psychedelic music, and to put on a hard rock psychedelic music concert could be cultural programming.

Answer: (Pat Newman)

Yes. But it seems to me that there would be a way of programming so that it would be that.

Question: (Donna Miller)

So you could talk about any program that you have.

Answer: (Pat Newman)

Well, let's give a hard rock psychedelic music concert or dance. Would it be cultural programming if the committee that put it together didn't plan it to be part of the cultural offerings?

Answer: (Donna Miller)

It might be.

Comment: (Pat Newman)

And it might not be.

Answer: (Donna Miller)

Yes. You're riding the line on so many things. Cultural programming, if you ask me, is everything that we plan, because what we plan is part of the culture, even if it is ridiculous.

Answer: (Pat Newman)

Right, but it seems to me that if it's not in your mind when you're doing the programming, if you plan a dance to be nothing more than a dance to practice social amenities and so on, then the way in which you advertise it and the way in which you present it, package it to students, will not provide for them the opportunity to see this as being cultural and therefore they might not consider it cultural. That doesn't make it cultural. What I'm really trying to get at is that if you wanted to do a symposium on hard rock and were planning to do one, you could very well simply program a series of hard rock concerts and advertise them individually as concerts. If, however, you wanted to sell this as really being a program of series in which you're investigating for very good educational reasons hard rock, at the same time providing entertainment and for the interest of students and the needs of students, and maybe even present it as being culturally significant, there are many who would say that this is not culture because it is not a piano or string quartet.

If you are going to get those who would not accept this as cultural to recognize it as cultural, I guess you have to present it to them as being educationally relevant. Do you see what I'm getting at? And in programming it, if you decided, let's do five rock concerts that are going to investigate rock music, we are working on a program out at Lorain called the Genesis of Rock. We may never do it, but we're working on it, and we're going to try to do it to show where rock started, how it started, it might be a lecture series on some occasions, a demonstration performance or just a performance. But it seems to me that this would be much more a cultural activity than just simply a dance or a rock concert.

But I really would like to get into hard culture instead of that. What I want to use this as a vehicle for is to get into providing for the diversified needs of the community or the campus community. You perhaps will know that there is an interest in cultural activities. He (pointing) said the most important consideration is whether or not people will come. I think that the most important consideration is, in your philosophy, whether or not you're trying to provide for diversified interests. You have to assume that there are many interests that go beyond those of the people in the group, or that the people in this group are representative of the interests of the whole campus and can speak equally for those interests. I don't think that this happens.

I think that groups of students who initially begin programming are not aware themselves of all the interests of students. I'll give you an example. Our students refused to bring a poet on campus last year. I was able to find some money, and they said, "Sure, you go right ahead and do it". It was one of the bigger activities we had, and they were surprised. Why? They worked on the basic premise that no one was interested in poetry and they found out, because someone else was willing to take a chance, that there was a lot of interest in poetry on the campus, that it was one of our most talked about programs. We taped it as we tape most of them, faculty kept wanting to borrow the tapes, faculty were too lazy themselves to drive over to hear the program or too disinterested. So somehow or another you have to test out your premises about what people are really interested in and what they're not interested in, and what I'm saying to you is, how do you know? This is where you get a diversity. Are you really representative of the diversified interests of your campus? And if you are, how do you know?

Comment: (Jim Schneider)

Experiment and find out.

Answer: (Pat Newman)

That's one way of finding out. You can ask people, but that doesn't necessarily prove anything. Running programs doesn't either. Why? If people come, that's important. I also say it's important, but it's a poor criterion for evaluating a program unless you are also sure that what you do to get people to come is successful in reaching those interested in coming. Do you see where I am? For example, do you advertise a piano recital in the same way you advertise a hard rock concert?

Comment: (Jim Schneider)

Well, it depends on our P. R.

Answer: (Pat Newman)

I guess I could talk five or six hours on the complete waste of money, time, and effort on hard rock on most college campuses, if they're not doing other things. If they're doing other things, it's alright.

Comment: (Donna Miller)

No, that was just an example; it came off the top of my head.

Answer: (Pat Newman)

Well, I just jumped on it, you know, like a hungry wolf.

Question: (Jim Schneider)

That seems to be a big topic these days. Give the students good hard rock versus something else.

Answer: (Pat Newman)

Anyone want to kick that one around for awhile? What really do students want?

Answer: (Donna Miller)

I think it all depends on how you program it. Like in our Coffee House, the first hard rock that we had down there was really big, but I think that that was only because it was the first hard rock music we had on campus, and you're pulling just one section of the student body down there.

Comment: (Pat Newman)

I'd like to add something to this. I feel like a dog on a chain. One of the things you haven't mentioned that's important philosophically, this one is important, providing for the diversified interests and needs of the students, he used needs, I put interests. Interests are important too. I can set back and tell you what you need and you don't even know it. Interests are another thing altogether. You may know what your interests are but you may not know what your needs are. The other one is the educational relevance of what you do. It seems to me that one of the problems on most commuting college campuses to your college campuses is that students get involved in programming and seem to think that they are extra-the-institution, or completely outside the institution. I think that administrators certainly sometimes feel that way. Student activities are only games for the kids--keep them out of trouble, keep them out of our way. This really happens. That is the perception very often and I don't say that there is anything malicious about it, and very often it is not articulated, but no, and I say that unequivocally, no offering in a collegiate institution has any right being there unless it is educationally significant or relevant.

Question: (Donna Miller)

Yes, but even in putting on a program that may not have any great educational relevance, it is educational in putting it on itself.

Answer: (Pat Newman)

I didn't qualify how it became educationally relevant. On how many levels can programs be educationally relevant? For the programmers and for the participants, being on the program, and you're right, the programmers can get a lot out of it and the participants can get a lot out of it, but to be really educationally relevant, and I haven't hit culture yet and you can get mad at me if you want, but to be really educationally relevant you have to look at, I guess, some of the values that make for educational relevancy. And what are the values in the classroom? What does every faculty member try to do with you? Or should try to do with you?

Answer: (Student)

Needs and interests.

Answer: (Student)

Bring out the individual.

Question: (Pat Newman)

Develop your individual potential. How much of it?

Answer: (Jim Schneider)

Total.

Answer: (Pat Newman)

Totally, as much as I possibly can. When I'm working with you in the classroom, or as far as I'm concerned in my office which is my classroom, the responsibility there is to develop your potential to its highest degree. So I want to go back here and say that the programmers, if they don't strive for excellency in programming, are being cheated out of the educational experience in that they can do a service and say, "Well, it's educationally relevant" because we learned something.

But how much do you learn? And how much effort do you put into it? And you know what happens in a classroom when you don't put the effort into it--you don't get too much out of it, unless you're terribly perceptive. So that excellency, it seems to me, is another area of great importance in terms of programming. And when you get down to this, diversified interests and needs, how do we go about examining these? Trial and error? Program and see what happens. I'll guarantee you that you can't run one program on this college campus, not one program, I don't care how way out or weird or high-class it is, if you are striving for excellence, if you're all working as hard as you can to get A's in the extra curriculum, that won't go over. That won't be tremendously successful for yourself personally and for everyone who participated. I don't know how it is possible unless you don't have college students here. When I say if you don't have college students, I mean you have five year olds, or you have mentally defectives. Because if you program properly, if you put something together properly, it is inconceivable to me that if it is presented to the audience that you presume or know is there and present it in an effective manner, but they won't run to it.

I don't know how much art programming you do; those of you who have been out to Lorain, we have a huge indoor atrium about ten thousand square feet. I call it the biggest hallway in the county, and it really is. It had nothing in it until we put up an art exhibit. And when we put up an art exhibit, it was like ants on a piece of candy thrown out in the yard. There were students running around these works looking at the exhibit all the time. But they had no exhibits there until I decided, "Why don't we have any art exhibits? What's going on here?" Nobody had thought of it. That's culture, by the way. Art. Most colleges have all kinds of art programs. So you have to try it, but you also have to make sure you build it to the program the best you possibly can do. Anyone want to rap awhile on that? This is becoming a monologue.

Question: (Jim Schneider)

I feel that I can't buy it completely because it does take students to have a program. Sometimes you really put a lot of effort into it and do everything you can, and the students don't show up. What can we do?

Answer: (Pat Newman)

You certainly don't quit, I hope.

Question: (Jim Schneider)

No, we don't quit, but I mean...

Answer: (Pat Newman)

Alright, what you're talking about, it seems to me, I would interpret as what do you expect? When I went to Lorain, the only activities that students programmed, nobody did anything short of the students, were basically three big name entertainments and so on and dances. And they were very uptight, if I may use the expression, about how many people attended. And it was terribly obvious that the evaluative criteria was the number of people in attendance. And it was so strong a fixation that they weren't even concerned with how much it cost. That wasn't primary. What was primary was how many.

The idea is to question what kind of an audience exists for a particular kind of program. Even that year, when students were so dissatisfied, I have taken our attendance figures and challenged Wendell Ellenwood , and said, "Ours are better than yours", because they are. I had more people show up at a string quartet recital than they did at Ohio State not only on a percentage basis, but in actual attendance. If forty people come to a string quartet recital, is that a successful program?

Answer: (Donna Miller)

It depends on how many you planned on.

Answer: (Pat Newman)

Yes, the question also includes the reality of your plans.

Question: (Jim Schneider)

What do you do with an administration that counts success in numbers?

Answer: (Pat Newman)

I guess you stand up on your hind legs and do some research and you sit down and logically present to them the reality of the situation. And use Ohio State. Compare with them. Compare with Baldwin-Wallace. It seems to me that there are more criteria for evaluating a program. The one important criterion that is often overlooked is the professionalism of it. Perhaps if we were a little bit more concerned about this, the professionalism of putting it together and selling it and then when the artist comes to give a piano recital, it is almost how many wrong notes did he play all night? Four or forty or four hundred? If he plays four hundred wrong notes, then it seems to me that that is not a good performance. And that is not a good program. However, if he makes four mistakes, that's not too bad. That is, what is the way in which the artist himself would be evaluated by his peers?

What the criteria are there for music, for art, for drama, that's important. That should be a primary consideration, because if you bring in Happy Stella Kawalski and her Shoddish Five and if Happy Stella gets everybody excited, and she plays the worst music in the world, it seems to me if you planned to have an actual musical presentation, that you have failed. I don't give a hoot if the music was no good and everybody was excited because Happy Stella was just as outgoing a person as you could find, then that's worth something. But you failed in programming. You missed the boat completely. When you get what you didn't plan for, that's called serendipity if you like it. If you don't like it, it generally shoves us into the thralls of dejection where we run around being upset. Do you see what I'm trying to get at? "What are you using for criteria?"

Question: (Donna Miller)

The way you described programming, the way I get it, we had a very successful program last year that we didn't think was too successful. Our Brooklyn Bridge Concert. We lost a lot of money on it, we gave our all in every section.

Comment: (Pat Newman)

While I encourage you to break in on me, I presume I have the right to do the same thing. Lost is one word, spent is another. I think you ought to learn the difference between the two. Programming money is not necessarily here for investment.

Question: (Donna Miller)

I would like to finish before you start.

Answer: (Pat Newman)

I just want to catch that word.

Question: (Donna Miller)

I say we lost money because we were sort of hoping to make the Brooklyn Bridge a profit-making investment in something bigger and better, but we didn't. Well, we put our all in, the programmers learned a great deal, everyone who programmed it and worked with it learned a great deal because they worked up to their potential, I really believe that, in doing and putting out publicity and programming. Everybody there enjoyed it fantastically. The music was excellent, but we only had five hundred people there, and the administration said it was lousy. We didn't have enough people.

Question: (Pat Newman)

What's your total enrollment? Last year--total enrollment?

Answer: (Student)

Five thousand on this campus.

Question: (Pat Newman)

How many are full-time day students?

Answer: (Student)

I'd say about twenty-five hundred day-time students.

Answer: (Pat Newman)

Okay, you had twenty percent attendance. Does that bother you? It wouldn't bother me, and I'm sure it didn't bother Walt. I think it sort of important that when you build the program, you try to think of what it is that you're trying to do, and you give yourself to that. Now you should be very happy that you worked so well, that you presented your material and song as well as possible. If you disappointed the administration with a twenty percent turnout, then I suggest to you that perhaps nobody is interested in that kind of program, so try a piano recital. Shall we take a break?

SECOND HALF

Question: (Pat Newman)

What specifics, we discussed a few outside, would you like to talk about in terms of programming so that I can kind of pace. I don't know how long you want to stay here. Give me some specifics that you want to throw out.

Answer: (Donna Miller)

Cultivating the faculty.

Answer: (Pat Newman)

Let's include the students there, and the staff, and we'll include the top administrators there too. The staff are the clerical people and so on, and I call this the campus community. What else about cultural programming?

Question: (Student)

Where do you find them?

Question: (Pat Newman)

How about the topics that are listed? Do you want to consider any of these? Changing times, changing programs?

Comment: (Jan Rogers)

Subject matter.

Answer: (Pat Newman)

Where to get ideas. How about that one? That's it. Attention to detail. I think I mentioned that in terms of excellence. If you want to go specifics, I will. Excellence is really the attention to detail in terms of putting it together so you know you have done the job. And one of the details is, "What do you want?" Do it now. I guess that's Walt's idea. It's mine, too, You can talk about things forever, and if you say, "We're going to do some cultural programming, but we have got to plan this in really super detail," you'll never do it. Caution: don't bite off more than you can chew. Any other questions? We have only one vocal member of the group and a nodder. Culminating the faculty or the campus community. The students are part of the campus community, your public relations material with them, getting to the faculty, finding out what the faculty interests are. It is sort of interesting--it took me a whole year to find out that one of our most popular faculty members who taught speech happens to be an expert in Wagnerian opera, quite a surprise. No one looking at him on the street, bell bottom trousers, wide ties, man, he's really swinging, would think he'd be interested in Wagnerian opera. He not only is interested in Wagnerian opera, he is an expert. Any kind of a program you run like that, and this guy is going to run all over the school and tell everybody about it, staff and everyone else. He may even arrange a cocktail party. So find out something about your staff, and I think this can be done in part through the director and through administrative people.

I have found out the above person and a few other people through Continuing Education. The director of the Continuing Education program was getting these people in to teach evening courses to adults and he was arranging a series of fine art including literature and drama and music, and all of a sudden I found these names on it and said, "huh?" It was obvious that the English teacher could be Chaucer, but I didn't know the speech teacher was an operatic expert, so you find out about that. You cultivate the faculty by personally inviting them to attend. But to attend what? A hard rock performance? How many of your faculty are interested in attending a hard rock performance? How many of them could be conned into going to a symposium of hard rock? You have got to find out where they are, find out what their interests are, as well as what the interests of the students are. This personal approach of getting to the faculty member and getting him on your board is important.

There is something going on nationwide with students. They are screaming and clamouring that they want to be on all administration councils and all the faculty committees but are they inviting faculty and administration to join their committees? I think that's one way to getting to them. Find out where they are, find out what their interests are, find out if they might not be able to cue you in on what some of the interests of some students are, maybe they have good contact with students, they might even be better than yours. And they have contact with a greater diversity of the student body than you do because any one instructor who is meeting a hundred or more students a week is going to hear a lot more than you do, comments about your programs and success or lack of success as well. So that's one way of getting faculty and students and staff and administration the same way. Go up and ask the president to come. Have a certain reception and tell them they have to be there, and when you say have to be there, it's not an order. Say, "Well, it wouldn't be the same without you, Mr. So-and-so. Can't you see that?" I'm not suggesting that you lie specifically. Go home and really practice that and come back, and it's true, because the program does take on a different flavor for you and for them. Most faculty on the four-year campuses are expecting the college to offer them opportunities to indulge their interest and their avocations and their hobbies and their intellectual pursuits through discussions, debates, intellectual type programs, cultural programs--they're looking for these things. I submit that an administration which makes sure that the activities programs serve the needs of the faculty as well as the students is going to have less trouble with the faculty because if they haven't anything to go to, if they haven't anything to spend their time on aside from their wife and children and sometimes that gets tiring, or their husband and children, as the case may be, then they can certainly find a lot to complain about in terms of what's going on on the college campus.

And at the same time you're providing for their needs, and for your own. For students, the same way, staff, administration, same way. Get right to them. Send them a personal invitation. How do you sell a piano recital? Sort of interesting. You would have to expect that if you have some negative feelings about presenting a piano recital, that mind set of your own has to change a little bit or else that's the whole way in which you conduct the program so you sort of have to get enthusiastic about it, looking forward to it. You also have to recognize that maybe it's going to take a little while to cultivate some interest.

One of the things I did for the first recital we had, which was the first recital the college ever sponsored, was I sent out 300 tickets. I made a mistake--I charged $2.00 a ticket and I sent out 300 free ones to random people all over the area and I got seven students to act as ushers who went out and spent $37.00 on tuxedos. That was first class. It didn't make any difference because the students who were getting the tuxedos were telling other people to come to see them; it may sound ridiculous but ironically enough it worked. So we had about 100 students down and 100 people from the community and we paid the artist $100 or $150, he was a personal friend, and really quite a fine musician. He placed third in the Brussels Festival, toured for the State Department, and has a Masters and a Bachelor's degree from Julliard. The guy is not just new when it comes to piano music. It wasn't too difficult to bring him back the next year--we had 400 people, and I didn't send out a ticket. He resold himself.

This is something you have to be aware of. A new college, a new idea of programming. People are going to sit back and wait. They are going to test you out. I'll give you another example of that in what I would consider a cultural program. When we presented this poet, Paul Roach, three faculty members from the English Department came. I knew them well, they knew me well, and they weren't too sure if they trusted me or not, but they found me rather stimulating on occasion. They didn't bring their classes--they dismissed their classes, I didn't particularly mind that although some students might get upset about that, some of the students came and they sat in judgment of the program. That is what they came over to do--check it out before they recommend that they want to know what you can do, and you've got to be aware of that.

Some people will say, especially if you have a reputation of doing sort of rinky, dinky, hokey, type things, they will try to come up with a cultural program and the logical question is, "Can they really do that? Can they really pull that off? Is this another clown they brought in from Chagrin Falls?

These three guys were jumping up and down in their chairs, really it was quite amusing, but they insisted if there was room in my car they wanted to go to the airport with us. They didn't want to lose a minute with him. We took him out and we bought him cocktails and we all had a drink and I couldn't get rid of them. We taped it and they wanted the tapes. They haven't even returned the tapes yet. I think they're still playing them. I'm not trying to be derogatory. I'm glad they were excited because it certainly helps.

This is where you get to the faculty, really get to them, and it will get to the students. The students were excited. They didn't need Mr. So-and-so to say, "This is going to be a good program." Many of the students are willing to trust you somewhat, but you must realize you're going to be tested when you get into a new area of programming, and some people will come.

The vice-president usually came to different programs, partly because I was holding his hand as I dragged him out of his office. The other was that he was curious enough to see what trouble that area was getting into now, especially when we did this "Insight into Black Thought" program, which is certainly a cultural program. A lot of people stayed away from it and it was one of the best programs that I think the college ever did out there by way of a lecture series. I brought some of these out (shows programs.) We didn't do such a good job in programming and the brochure wasn't so good, but at least it was done. The series was excellent, as far as the themes were concerned, as far as the students were concerned, and as far as the faculty was concerned.

Our one black faculty member finally found out that he was an Uncle Tom, and it just created a new problem for him, which he's overcoming very rapidly and readily. So I think the faculty are very important. I think the students are, as well. You're not doing programming for the faculty but you're using the faculty as a vehicle to get to the students on occasion. Part of that vehicle to the students is their knowledge of what students are really interested in.

I've got one faculty member who keeps screaming, "Get Rod McKuen in, get Rod McKuen in, we'd make a fortune." Make a fortune--he thinks I'm an investment broker, so I'm supposed to talk them into getting Rod McKuen because we'll make money. As a matter of fact, we wouldn't even make a penny, and I can demonstrate that. It is almost impossible to make more on the Brooklyn Bridge or anyone else, so if you're thinking of that in terms of investment, if you're thinking of it in terms of making money, I think it would be futile.

But if you are, I ask you another question. "What are you going to use it for?" When you go to these conferences and you hear the foremost institutions talking, the money they make on big-name entertainment goes into what kind of things? Fine arts series, the art exhibits we don't charge for. And that's how you get Rodan's sculptures and Renaissance originals, original or genuine--there is a difference. If you go to invest money it's sort of a sure thing, you're disappointed because you didn't make money, why? You are disappointed because you didn't make money because you had a need for it. You were going to spend it on something else that you felt you didn't already have enough money in the budget for. Lacking that, there's no particular reason to go for it.

Question: (Jim Schneider)

Couldn't that be a reason for planning something--to make money so that you can do more?

Answer: (Pat Newman)

Sure. Definitely. It is pretty hard, though, in terms of the number of students you have got and their general attitude. Ohio State charges $4.50, $5.50, and $6.50 for tickets. How much can you get away with? How much will you students pay?

Answer: (Donna Miller)

They wouldn't even come when it's free.

Answer: (Jim Schneider)

You drag them in for free.

Answer: (Pat Newman)

Some colleges have problems of students not coming when it's free. This is really personal and it's located on our campus, but I am thoroughly convinced that when we don't get the audience we expected, it's because we didn't even let them know. I'll give you an example. Sometimes we lucked out--as I referred to before, Serendipity. One program which was something we grindstoned last year--this showing brochure was prepared as usual at the very last minute. I don't want to talk about organizational problems, but they run at their own speed--it doesn't matter when the program starts. So this went out in the mail, or went to the mailroom anyway, we had to sort them in zipcode order and all this other stuff, 3500 or more, and went to the mail room the day before the program. That doesn't mean it went out in the mail--it went to the mail room.

Alright, so it got in the mail. What I'm trying to say is that the first presentation on April 9 a guitarist, classical guitarist, Frederick Hand, 22 years old, nobody had heard of him before he was reviewed by the Cleveland Plain Dealer when he gave a concert that Saturday before, and this was Wednesday.

Saturday he did Case Western Reserve and the Plain Dealer reviewed it, so somebody knew he was coming and worth reviewing. That's another thing, if you can get some newspaper support, get somebody out to review it, if there's nobody in the audience who can review it, if the paper has a decent reviewer. The room filled up. We had it set up for 180 people and it was full. Now how did it get filled? This is a perfect example of I knew this thing didn't get off. There weren't two posters on the whole campus and we have five buildings. I know it didn't get off. The room was full. Now there was one thing that was out in terms of advance notice, the cocktail party at my house after for the faculty. Even the president was there. Maybe it got down from the faculty to the students. Maybe that's how it happened, or maybe the students just passed it among themselves. Now we had Hand come on campus, and I thought it was going to bomb because he was there in the afternoon to do a master's class in guitar and he's very well versed on the guitar even for a 22 year old and has taught about 1500 rock students so he can handle it, and there was nobody there.

Two folk guys with their guitars hung out in my office all the time anyway, so I was happy to get them to go someplace else for a change. Continue to program, and here's an example of what I'm talking about in terms of cultural programming. This, basically, I considered a cultural program. We started with Hand, we had a very good audience, we didn't expect when we programmed it in a room--we programmed it in a room so that we wouldn't have 500 empty seats. There's nothing like going to a amphitheatre when you really know you can't fill the amphitheatre, not even if you prayed forever and a day. So you program it in the right room, that's part of programming--that's part of the excellence of programming.

Being able to second guess, even saying, "I'm not too sure so we won't set up enough chairs but we'll set up a few over here." It really looks great, especially when you're just starting or when you feel that you're not doing too well, to have to set up chairs. Set up 35 chairs and spread them wide. When you have the 35 set up and more people are coming, then set the rest of them real tight. Even the people in the audience will go out and say there were 150 people there when the room will only hold 90. But people will go out and they'll expand on that, so that begins to sell your program. Once again, people aren't going to come if nobody else is going or if it doesn't seem worth going to. What I'm trying to talk about now is serious programming. If you are going to get people in the habit of coming back, you have to offer them something to come back for. If you are trying to get going a program or types of programs--cultural programming--then you better do it often enough to at least warn people that you're doing these things and if this thing had got out earlier I think it would have made a difference.

But we went then to a poet, another poet, we had done so well on the other one, who brought in Hein Zeldus. Hein Zeldus is a public relations man who just happens to write poetry, and, he's anything but a public relations man in terms of being a human being. He's terribly exciting. I spent the whole day with him, and can't really tell you too much about him--you really have to be there. He did two poetry readings.

Let's go back again and look at the Brooklyn Bridge, go back again and look at another rock group and figure out how much it was worth and what different audiences did you get? People who came to the guitarist did not come to the poet. Diversified interests means they're not going to go to everything. And when you shoot out all your advertisement at the whole campus and your expectancy is that everyone is going to come, you're out of your mind. And you're probably wasting time and paper and ink and efforts and everything else. Get to people you know might be there in terms of an audience. Well, Zeldus had a good reception both afternoon and evening. Totally, I guess he spoke to about ninety people, we paid him $200.

We brought in Tiny Allis's Electric Jug Band, a group out of Cleveland being pushed by Belkin Brothers. I didn't know too much about them and I just said, "Well, we'll balance the program, do different things." I didn't have the faintest idea what they were going to do. It just so happens that the chairman of our sociology department, brought his class over. We had, I guess, almost 200 people there. We programmed it in the cafeteria, put up a portable stage, pushed the tables away and that kind of stuff, and it really was wild. Personally, I didn't like it but everybody else did. Remember, you don't have to like the program because if you recognize that you're providing programming for the diversified interests of the students and if you are not the typical example of all the interests of the students, you don't have to like the program. Just make sure you offer it. So I didn't like Tiny Allis's Electric Jug Band, it was painful for me to sit through it, but I sat through it; nonetheless, the students liked it.

Some of the program board students were really excited about Zeldus, but I submit that we really hit in these three programs basically three different audiences. Now there were overlaps, some students came to all of them, some faculty came to all of them, one guy decided that he wasn't going to miss a program and he enjoyed them all, except he didn't like Tiny Allis either. However, the sociology man did, he thought it was great, and he brought his class over because he said Tiny Allis's Electric Jug Band is kind of a modern interpretation of hill country protest singing, if you can follow that. I didn't know that. He also knew that Zeldus writes about death and he just happened to be dealing with death, sociologically speaking, in his sociology class, so he brought his class over for that. And the class didn't mind either and I turned to them and I said, "Are you an English class?" And they said, "No, sociology," and I said, "What did you come for?" They said, "He's going to discuss the sociology of death." Zeldus was sitting next to me and I said, "Did you hear that?" He said, "Yes." I said, "Are you going to do it?" And he said, "Sure, if you want me to." And I didn't know. We don't always know. Some of the faculty know more about the program we're presenting than we do. You say, "Well, I never heard the guy before." I forgot to bring *Cue* magazine, because I love that-- I still get it. All I need is a *Cue* and I can get right back where I was. Students come in and say, "We never heard of so-and-so," and I take *Cue* magazine off the shelf, I have a stack like this, and I say, "Flip through that, will you? That's New York City. It lists all the night clubs in New York City, it lists all the theaters in New York City, it lists everything. Now will you accept New York City as being the place where "it's happening?" Go through the night clubs and tell me how many of the groups you recognize. Tell me how many of the names you know."

To widen the horizons, you hear people say, "I've never heard of Tiny Allis's Electric Jug Band," and you say, "You're not supposed to have, Dummy." Instead of becoming defensive about it, say, "Well I never did either. Let's go and see what it's all about." Turn the thing your way. You're not on the defensive. You're not fighting the campus, you're programming for them. And if your attitude is, nobody will go to a piano recital, then nobody probably will because everytime you go up to them and say, "We're having a piano recital, I guess you don't want to go," what are you going to do when he says, "Yes, I do, and I'd appreciate if you'd stop telling me I don't want to go."

And then when we brought in the Kent State faculty string quartet, which was uptight, really, terribly couth, knew cultural details, the whole works. I took them out to dinner and we had, what's the right wine, the Teco, and it had to be Harvey's, Harvey's Teco. Well, we got Teco and I got to keep the bottle because they drank the whole thing for dinner out of small glasses.

They were very fussy. And this is another thing you have to consider in terms of details and cautions of programming. They are very fussy. We had a tape recorder set up right in front of them on the stage on which they were performing and one fellow, a guy by the name of Lindsay Merrill, who was the chairman of Kent State's music department, was just "Oh, I won't play. I won't. I can't do it." He said it would just pick up all the bad notes, it will just pick up individual instruments, it won't blend and so on. He was probably right, so we made a mistake and Lindsay was getting upset about it. I said, "Don't worry about it, we'll just take it away." It just so happened that none of the students were available to do the taping, I had a friend who was willing to do it. He came, set it up, I came in and said, "Get it out of here." Those things you can't worry about.

He went home mad and we had lunch two days later, I explained the situation and everything was fine. So there are little things you have to be prepared to be willing to change to suit your performers. If there is a more difficult group of performers than rock performers I don't know who they might be. They want to be catered to, have their feet kissed, and then rubbed with a sterile cloth so that they don't catch any of your germs, complain about everything. You won't find this with most cultural activities, with most classical performers, generally.

I just want to show you these four. We put them together. It went so well the students said, "Let's do 'Four Greater Wednesdays' in May." We did "Four Great Wednesdays" in April. It went so well we did "Four Greater Wednesdays" in May and they went off just as well.

Question: (Donna Miller)

This is a Public Relations question. Do you mail all your things out to your students?

Answer: (Pat Newman)

Do we? Oh no, we don't do anything with our students. We never tell our students we're doing anything. I'm not trying to be facetious. I cannot get the programming group to decide to do more than two posters. Do you know how hard it was showing to get this done? Actually paste 3500 labels and sort them can be done in an hour and a half with four people who will conscientiously do it. It took us about five days.

Question: (Donna Miller)

You do mail them?

Answer: (Pat Newman)

Well, we did that. We have mailed a few things but we have never consistently mailed anything.

Question: (Donna Miller)

Would you consistently mail if you could?

Answer: (Pat Newman)

Oh, we're going to do it this year, if I have to hire people to do it.

Question: (Donna Miller)

And this comes out of your $12,000? Right?

Answer: (Pat Newman)

I refuse to pay anything.

Question: (Donna Miller)

You don't pay for it?

Answer: (Pat Newman)

Well, now you're getting into local things. I go down to the mail room and I say, "Mail them," and they say, "Well, who's going to pay for it?" I say, "I don't care who pays for it. Mail it." If you have to pay for it, then I say pay for it. How much can it cost? It's $180.00 for 3,000 letters, much less by third-class mail. So what? Send them out. It's really quite ironic when you think about it. You're willing to spend $2,000 for a program and you're not willing to spend $180 to guarantee that everyone will at least know what is happening.

There is no reason why you have to advertise only for one program one at a time. This was done into a flyer, bulk mailing, I don't think for 3500 or 4000 or whatever we sent out that it really cost $25 or $30. And we were putting into it, I didn't go through what the cost of it was. I said we paid $300 for Hand, $200 to Zeldus, Tiny Allis was about $275--I fought with Belkin. By the way, I don't let the students deal with the booking agents, but what I'm trying to do is get the college to put an amplifier on the telephone so that students can sit there and listen to me talk with the agent, and make sure that we get the thing the right way. I don't think really the students know the various angles that these characters are playing but if they listened on the telephone long enough they would learn. We have a treasurer right now who's the tightest guy I ever met. He's worse than my uncle, and my uncle doesn't know why you have to pay for coffee when that's all you go into the restaurant for. What was the last one, the Kent State group, we paid, I think it was $200. And I would say our audiences ranged if you want numbers Hand 180, Zeldus saw about 95, let's round it off to 100 people, Tiny Allis, 200, the Kent State group, 65. How many people did you have at the Brooklyn Bridge? Five hundred, you say. Five hundred forty-five for a total cost of less than $1,000. Where are you putting your money? Our programming group won't next year. They have already spent $1,500 on cultural programs. They decided to spend a little bit more this year. They have already contracted for three groups, $1,500. And whoever heard of them? The Mozart Woodwind Quintet of Argentina. How many woodwind quintets are there running around the country? Do you know? I don't either, but there aren't that many. You can get them from various colleges, but this one is from another country. It ought to be worth something--press releases, a few other things, good for the college, good for the student program. Decliff Crosse, a German pianist, who is very well known, we're paying $500 for him, he's getting $1,000 now--I play with the booking agent. And the Stork Duo, harp and cello, that really turns you on, I can tell, I forget the price. I'd like to have Walt and the rest of you here tonight come over sometime and see what they're like. You don't know whether you'd like it or not and I think that's part of the educational experience that the college offers to the student to broaden his horizons. Don't leave yourself where you are. Go someplace else.

You should have seen the crew I had in tuxedos ushering for the first piano recital. It was really laughable, and they were on their best manners and behavior, courtly and gracious, as they showed various people in. They really got a kick out of it themselves, and they sat there and said, "This guy is really good." You forget, the actual surprise of finding out that this fellow, this friend of mine, Richard Syracuse, he's as big as I am if not bigger, he's slighter, weighs less, he has huge shoulders and obviously big hands, he could palm two basketballs, and a little old lady shrieked when he came out, and she said, "Oh, my God, look how big he is," and that wasn't feminine attraction at all. She was afraid he was going to put the piano through the floor, and that was not the way to play. That was what she was afraid of. Well, the guy is huge and he plays beautifully, and strong-he's really phenominal. I can get him for you for a good price, for less than we paid for the guitarist really. You ought to consider it if you are willing to sell him correctly. He did the Beethoven/Aposiumatta, Apathatique, both beautiful pieces of music, and at the end of Beethoven, which was the intermission, the treasurer of the college, who just happened to be there--he hasn't attended another program--jumped out of his seat yelling, "Bravo." This guy is not young you know, usually has his head in the books. I was sitting in the back and I almost fell off the chair, I just couldn't believe it. What I'm trying to say is you don't know what that guy is really interested in, nor do you know that the student next to you is not interested in a piano recital maybe he's not going to tell you.

Several publications will help a lot. Cue is from New York, New York also has tons of others. Fine Arts magazine is produced by a publishing firm in Cleveland and it lists television, radio, what's happening, and some specific articles. I show it as prima facie evidence that there is cultural interest in this area--more so than in Lorain County. I don't have to tell you about the Cleveland Symphony Orchestra, one of the greatest in the world, which seems to say to me that there is interest in culture in this area.

If you're not programming cultural activities it seems to me that you're missing something in your programming. You're really gypping, if I may use the expression, students of something of a potential educational experience, of a growth experience, and yourself at the same time, if you are not offering a balanced program and that you are not even responsive to their program for the larger society which is where you're drawing the students from.

Now you don't have to go to every house and check the record albums to see what records they have to really know what their interests are. Some people listen to WCLV, the fine arts music station out of Cleveland, which I'm sure broadcasts into this area very well. I submit this also as a vehicle to indicate what kinds of programs can you offer. Each of these lists different kinds of programs. There is nothing wrong with copying.

There is another society in Cleveland that I have been trying to get after, and obviously you have the connection. This is the Cleveland Chamber Music Society, you ought to look into that for free programs or subsidy for some of them. The Cleveland Institute of Music--get in there and get a student group to come out and give a recital. The first string recital we had on campus was four very talented students from Oberlin and we had over 80 students, no it was 76, we counted them. There were, as far as adults in the audience, myself; one of our faculty members who did not dismiss a class to come over--(he didn't have a class)--one of our English people; a little old man and his wife, a guy who works in our mail room; and one secretary. So there were five non-students at the program, and nobody gave any big push saying that the Oberlin Student String Quartet was coming.

They played a high string quartet by Louis Laufski. Louis Laufski is a modern musician and really is quite fanciful. If you like electronic music you'd love it. There were no amps or watts going into the instruments and it was really quite exciting--that is, the students really got a kick out of it. Two girls jumped out of their seats once and giggled and felt embarrassed because they didn't know what they were supposed to do. They really were supposed to. Everyone else just sat sort of uptight. Music is something we're supposed to respond to. Art is something we're supposed to respond to. If it really feels funny to you, why not laugh? If you really think about opera, one of the saddest things I know is watching an American audience sitting at a performance of the Marriage of Figaro or almost anything of Mozart. It is hilarious. It is comedy. And they sit in the audience and nobody laughs, unless you know German you don't know what's going on. That's one of the problems of going to a foreign musical presentation. It is hilarious. Listen to it in English and you can roll off your seat. How do I connect that to what I was just saying?

Answer: (Jim Schneider)

Something to do about that paper (indicating).

Question: (Pat Newman)

This is a visual aid. That is pretty good evidence that this is a town in which culture at least exists. That's a programming idea, where you find ideas--right there--you'll find out who's in town, who's coming, you'll see what other colleges are doing. This is another one in terms of program, so is every magazine, so is every piece of literature that you pick up.

For example, on the front page of this (showing the daily paper) headline, you see "Turnpike official arrested for bribery." Use your creative imagination and tell me what kind of special programs you could run. Try it. You have technical programs here, too, don't you?

Answer: (Jim Schneider)

Law enforcement.

Question: (Pat Newman)

Law enforcement. You could run some kind of program dealing with law enforcement. What could you get onto? The life of the turnpike state trooper, or something like that. That's not terribly interesting but you could go someplace else with it. What other kinds of programs?

Answer: (Jim Schneider)

Bribery.

Question: (Pat Newman)

An academic consideration of bribery, the psychological, sociological significance of why some people use it as a vehicle for producing additional income or why they do it as a steady job. That's not terribly interesting. Maybe it is, who knows, there are a lot of people interested in a lot of things. What else could you get out of this? This just happens to be what's here, this paper is not one of my favorite newspapers.

There are more program ideas in the Wall Street Journal. Finance is a good interesting thing. Turnpikes, buildings, roads, commerce, transportation, travel, be creative. Where do you find the ideas? They're here. They are on the campus, they're off this campus, everywhere you go. It is all matter for programs. It doesn't have to be spectacular. It can be spectacular, but it's you that makes it spectacular, that extra zest you put into it, the suspended leader of company that wouldn't fight. Let's not do company leaders, but how about something about, once again, psychological, sociological motivations for interactions between people. That's not the title of the program--you have got to work it out. But what kinds of things are you trying to get at? How people get along in society. There is one sociologist who is reputed to have said that human beings today are like rabbits, they reproduce and reproduce and it's getting to the point where they're eating each other. Is that interesting? Does that interest you? Does that turn you on?

We are not a cultural programming, and far be it for me to really say the Journal is a good source. What are we talking about? Over-population, why people get on each other's nerves, the causes of war, perhaps the remedies. There are a lot of people who know things about these different topics for discussion, and of course we could get lost over sex, which is a great topic, and has always been interesting to young and old alike and in fact it is practiced, I understand, by everyone. Beyond that, if you'll look, then, you can turn through one page after another, and if you really want to have a brainstorming session, talk about Sears, talk about advertising, talk about layout and design. What are we talking about? Maybe programs that only ten students are interested in. Do you think that there will be students who are interested in it? Try it and find out.

Automobiles--everybody is interested in automobiles. You have enough room on campus somewhere to even have an auto show, don't you? What's happening in Washington? Sports, I believe one of your speakers did speak about recreational programming as being inclusive of the fun of, the excitement of, lectures by great archers, you don't have to go out and shoot a bow and arrow to have a recreational program. Sometimes it is better to find out what you're shooting at or how you do it before you go out and shoot.

One of the things that obviously is always available, and it has something to do with packaging. This, (showing) I think, is tremendous. It may not do anything to you, but it does something to me, but I don't know what. I don't even know what the program is because I have never really looked at it. I opened it just to see the way they had used their paper, the basic design, how it folds, this is very important in packaging programs. You don't do everything on a legal sheet of paper, or 8-1/2 x 11 running top to bottom and then run it through the mimeograph machine. You could spend a little money on brochures that might really build programs. This program has to do with a literature series.

Get Case-Western Reserve's Lecture Series and Faculty Seminar Series and just get it and read it. It's funnier than reading the Sears catalog at a program. And you know, really, if you want to do something humorous at a talent show, read the Sears catalog. It's hilarous. Get to the brassiere advertisements, it's always funny. Some guy reading with complete seriousness the brassiere advertisements. I'm not kidding, I'm not trying to be vulgar or anything else.

I'm trying to make a point here about the packaging. Notice the different ways in which we are packaging things. It makes a difference and the way they fold. This one here, (showing) now what attracts your interest? Convocations, Fine Arts, and Lectures. This is solarized reversed print, if you know anything about printing. If you don't, get somebody who does. It is important because you have to get the word out. Having the ideas is one thing, the technical know how is another. You create all kinds of problems in the printing area. You might even have to take it out to an off-campus printer. Know how to tell the printer to do it, if you don't, you don't know how he's going to do it, you're not going to be sure what the product will be when you pick it up when he delivers it.

We printed 1,000 of these while I was away and the chairman of our lectures committee decided that we were going to have a brochure and I kept telling him to have it in January. The program started in February, I told him January. Anyway, in December I was trying to tie him down to the printers and I switched some type, straightened up some things that were out of order, etc. I removed one section while at the printers because the Program Board didn't have the money for the event. I said, "You can't do it," and then they said, "You heard him, that's what he said, we can't do it." Well, that's internal.

But you know, the student had to have this screened half-tone, it's not really a half-tone, it's just a silhouette underneath--that costs additional money. The end of the story is that it cost $192.00 to print 1,000 of these. And I know I could have done it for $60.00 for 5,000 of them.

He didn't know what he was doing and he didn't consult anyone--he went off to a printer, he didn't have any authorization to do it either, but you can't beat people over the head for making mistakes. For your packing ideas, write to colleges, ask them to send you their stuff. You'll get excellent layout ideas. .

For proof that cultural programming goes on look at any college's calendar and see what they're offering and not only through the Union. Most other places are doing it through a lot of other areas. But on a Community College campus, if the Student Activities Department through the college union isn't programming it, who is? You don't usually have well-developed music programs and super-developed drama programs at Community Colleges.

Cautions. If you want to fit in something about cautions, be cautious of your fear of not doing it. Don't be afraid not to program something that seems to you from what you read in the newspapers and magazines and from what you know of the community to be controversial. Don't be afraid to take a chance. Try something. Don't build up "super hopes" saying this is going to be the greatest program we ever did. And you really don't have to sell it that way. What you should keep in mind,and one of the things I'm very proud of about Lorain, I don't think we have ever presented someone who technically or professionally as an artist entertainer, classical person or not, has not measured up to very high standards in his field or area. The ones that I'm most skeptical about are the so-called rock people. One of my objections to rock, and it may sound like I'm against it and I'm not, I don't listen to too much underground, I'm hardpressed for time, I keep trying to get them to put in a good radio and a couple speakers in my office, I am fond of folk, I love classical music but I don't want to live on it. The problem I was talking about, the problem of it, the problem of what?

Comment: (Student)

Rock--why doesn't it live up to the standards you speak of.

Comment: (Student)

Why are you skeptical about rock?

Answer: (Pat Newman)

I am? Oh, yes, it takes a while. It seems to me that you're wasting your time programming for the campus what is readily available on the next corner. And maybe there is no real need for you to put a lot of time and effort into programming dances. We don't program dances, you know why? Because we don't serve beer, and we don't serve beer so our students don't come. I go out on Friday nights, I go out on Saturday nights, I hit a couple of the places in our county and I run into all our students. I know they are there. If you don't know they are there, then there is something wrong. You have to compete with that. You also have to sell them on a few things in terms of certain programs. The concert starts at 8:15 and will be over at 10:15, you can still have three hours at the bar. Package it. Tell them they get both, especially if you're not charging for the ticket. But you have municipal auditorium, you may have civic centers that are presenting art groups and big-name entertainers and the rest of it. How many of your students go there for their entertainment? It seems to me that college hasn't a responsibility for providing entertainment for the sole and only sake of entertainment for students. There should be something a little more to it. Now entertainment is good if it develops esprit de corps. That's one of the things that a programming group of students can do;help develop that sense of identification, that feeling of satisfaction among the student body for its institution which is really good, not for public relations, not because you'll get a lot of students to go to the college, but because if the college student is happy here, he may be doing a much better job in each of his classrooms. Exprit de corps is not good because everyone is rah, rah, CCC Western Campus--baloney! It doesn't mean anything. But CCC Western Campus, I'm happy here, I'm getting what I'm supposed to out of classes.

Comment: (Pat Newman)

I am very impressed with the lectures of programming the Union has been attending this summer and feel that it is a good start.

Thank you for having me--I hope the evening has been worthwhile.

COLLEGE UNION 101

INTRODUCTION

presented by

Jerry Young, (Moderator)
John Goodworth
Jim Schneider
Bruce Boadway
Ron Kunes

September 3, 1969

I suppose it would be best to start with age and seniority and all that and with that I'll ask Bruce Boadway to come up. Bruce is a senior at Miami University. He was the first Union President at Western Campus, he's a business major, he has served as a representative of student government at Miami and is one of the justices in student court in the coming year at Miami. He is a fraternity member, and I think you can see by his experiences that he has been where the action is in terms of committee work.

I ask Ron Kunes to come up. Ron is also an ex-Union Board President of Western Campus. He had two years of Union experience, he is a senior at Youngstown University majoring in Liberal Arts, he has been previously experience chairman of the publicity committee of the Union.

John Goodworth was last year's Union Board President. He also was past chairman of the Public Relations Committee and was also a past treasurer of the Union Board and will be a junior at Case Western Reserve next year majoring in architecture.

Last we have Jim Schneider. Come up and join us. I want to rely on your words of wisdom tonight. I have a particular reason. Jim may not have originally been one of those on the panel, but I have a reason for asking him to come up. He is currently the Union Board President and also a past chairman of the public relations committee.

I learned something unique tonight. Three of these people came from a Public Relations background and three of them are also left-handed. You know what they say about left-handed people. Jim is a sophomore here at Western Campus and one of the reasons I asked him to come up, and he may be able to work in some of his information, but he is one of the few undergraduate students to ever attend the Association of College Unions-International meeting and he had a chance to observe the so-called professionals in action, some of the committees, some of the work that went on at the National Convention and may be able to work in some of his views and some of the things that he observed in committee work there. I don't promise you anything there because I'm not really sure what his observations were, but that may come about.

Committees, I suppose, had their regional beginning under Parliamentary law as we know committees. I have a strong hunch that it existed long long before that because what a committee essentially is after you tear everything else away is a group of people who have a similar interest in working on a particular task. The committee can take several forms, and in our sophisticated society we have broken committees down into types.

We have a very complex organization, and one of the kinds of committees you'll find is an executive committee, and otherwise known as the committee of committees. This committee sets standards, they accept all reports, they do any kind of judgment passing and so forth upon other committee actions. You'll find in organizations where the committee structure has gone much beyond 7, 8, or 9 committees that an executive committee comes into being. They act as kind of a buffer between the central authority, usually a higher chairman or a president or a particular group, and the various committees that perform special functions.

An organization which has a constitution, one which has certain kinds of things that it definitely wants to do or operate, it finds it a necessity to create a committee that's on-going and that has come to be known as a standing committee. A standing committee generally is appointed by the authority when the authority takes offices. For instance, a chairman is elected or president is elected and at that time appoints a standing committee. A standing committee would then stay in office until the president goes out of office. Once the appointing authority goes out of office, then the, technically speaking, committee is defunct until a new president appoints a new committee. What normally happens is that we operate on structure rather than people. Let me show you what I mean by that.

We have a president and he appoints three committees, and says, "You are my standing committee. You will handle finance, you will handle rules and regulations and you will handle points about the constitution." So without further mentioning, that is all that is said. These people begin to operate--they carry on and the president leaves office and then there are some holdovers. And somebody says, "Hey, what are you doing around here?" "Well, I'm the chairman of the Constitution Committee." "Well, how come you're still in office?" "I was appointed by the out-going president." Well, technically he's not. Technically, he loses office and so do all the people on that committee when the central authority steps down.

What we wind up doing is going by the structure. We say, "Okay, this has become an entity of its own, a separate country having no relationship to this, therefore, it exists and I am forever and always on the Constitution Committee." Technically, that's not true. Technically, his authority rests with the appointing authority and when the appointing authority loses office, so does the committee.

Now there is another kind of committee that came into being because the standing committees couldn't handle the work load, and standing committees got to the point that they were very rigid. They had a Finance Committee and somebody said, "I think the Finance Committee should seek ways to raise money." And the Finance Committee said, "This is not our function; we simply keep track of what is spent and what money comes into the organization. We don't have any function. That's the entire function of the group." So what came into being was the president decided to by-pass this thing and the Finance Committee and its very rigid structure, and he said, "Okay, I'll appoint a special appropriation or ways and means committee," so a special committee came into being. A special committee is one which is formed to carry out a short-term task, as do a dance, put on a film festival, that kind of thing. When the function of the special committee is over, it should be ended.

What happens so often is that the president or the central authority does not spell it out. The central authority needs to say, "You, you, and you will be on a special committee to harass the president." They need to know that when the harassing of the president is done, they are off of that committee. They no longer have a function, and if you don't spell it out definitely in terms of time, when the job is finished, they have a tendency to linger and it develops frustration; and we get all kinds of internal problems.

Now, we come back and say, "What is a committee?" Some people say a committee is anywhere from one to a million, one to infinity. I think there are certain operational controls that you have to abide by. A committee of one really in my way of thinking is not a committee. That is a person that you have assigned to carry out a specific task and he will do it with no decision-making involved. In my way of thinking, a committee implies some decision-making process going on, and for that to happen, there must be two or more people. I'll talk about the limitations in numbers in just a second, but for right now let's just say that it's two or more people who are carrying out a specialized function of a larger body--that's a committee.

We could say several things about that specialized body. One is that it should have a committee chairman who knows what his authority is, who knows how long this particular job will last, who knows what the range of his authority is. How much he can do? How far he can go? That kind of thing. Too often these things aren't spelled out.

Another thing that we do to people is we create a monster called co-chairman, and it is just exactly that. A co-chairman is a generally compromised between two strong personalities who we say, "Okay, you two battle it out for control of the committee." That's not fair to either one of the people, and what you usually wind up with is a very unproductive committee. Not always, but usually. A better way to handle this is to appoint a chairman and a vice-chairman, where the vice-chairman can fill in for the chairman. That normally is what happens where you have co-chairmen existing over a long period of time. Informally one becomes the chairman and the other becomes the vice-chairman although they never are known as that. You need somebody who is in charge of the committee to call the meetings, to carry out the functions of the committee, to handle that responsibility, and be a line of authority from the appointing body.

I keep using the word appointing body. That may be one person such as a president where it is spelled out in the constitution that he has the power to appoint or maybe in the constitution it says, "the committee chairman shall be elected from the body." They elect a committee, the committee chairman goes out and selects his own committee.

This brings up another point. If you have a committee, only put people who are interested on that particular committee matter on the committee. One of the worst mistakes we make is we find two guys who are fighting in a group and we say, "Okay, you two guys are on the committee and you three join them." So they all join up sides and have a big fight. You don't accomplish anything and neither one of those guys, chances are, are going to give ground very much. One may go underground, what I call it, and bury his feelings and kind of look like he's going along, but every time he gets a chance he's going to sabotage the other guy.

What you want to do is to say, "Are you for this? If you are for it, you're on the committee. Are you against this? If you're against it, you form a committee, a minority committee, and work on resolutions why you're opposed to it and bring it back to the group." Give him the opportunity, the right of the minority to develop his opposition on whatever the issue is, but don't put him on a committee where he is going to rack havoc with people who want to carry out a program. That's the wrong place for him.

Members. Only appoint as many as you need to carry out the task. That sounds simple enough, but winds up being exceedingly complex because that's like saying, "Only spend as much money as you have," and you know nobody does that. It is pretty tough to decide, how many you need to carry out this task? Let's see, we want to put on a concert and bring in the Vanilla Fudge and we want to stage a big production. You three people are in charge--do it. Well, three people may not be enough and you say, okay, you twelve people do it--and twelve people may be too many. And they wind up walking all over each other. It is difficult to know how many people to use on a committee to carry out a specific function.

Chances are if it's a standing committee, an on-going committee, you don't want a lot of people on there. All they do is wind up creating their own little cliques and so forth. Three to five members on a standing committee. If you have a special committee, you can add a few more people, seven, nine, not many more than that. If the committee gets much bigger than that what you better do is divide the task and give one portion of the task and the other part of the committee another portion of the task. Otherwise you will find that they don't get the task accomplished. If you're appointing a committee, and keeping in mind that a committee is a group which is carrying out a task maybe the task is forming ideas. In other words, you want them to accomplish something.

Don't put some guy on the committee because you don't have anything for him to do, saying, "Oh, this guy has been knocking around here, he's lost, I'm going to give him something to do, put him on a committee." And there he hangs on and everybody drags him along. Put your workers on your committee.

If you put a guy on there who is dragging them down all the time then the committee is finally going to say, "Can't cut this--I give up. I can't cut this guy." And if you as the appointing authority put somebody like that on the committee, the committee can't very well get rid of the guy. They don't have the authority technically. You, the appointing authority, put them there, so what the committee will end up doing is getting into a stalemate bog to the point that it can't move anymore and then you say, "What's the matter with you guys?" You get frustrated, they get frustrated, and the job doesn't get done. Put people on the committees who are interested and only as many as you need. Responsibilities, function, and the authority of the committee must be spelled out. If not, you're going to have problems.

What I'd like to do now is to have each of these four gentlemen talk about some of their experiences with committees to give you some exposure to what they got involved in. Most of you have been on committees and had some experiences and chances are you can relate some of the things that they're saying; if you come up with ideas, something that you want to add or questions specifically about committees, then what we'll do when we are through, we'll open it up and hopefully you can come in and help us out on this. Who wants to start?

Ron Kunes

The first year I was here, the same year Bruce Boadway was president, was the first year that the school opened up. There was a meeting in the little theatre down at the end of hall down there (306) and about fifty, maybe seventy people came. These people were the basis for the Union and the student government.

I was originally on the Dance and Social Committee and I found that the first year here the people that liked to talk the most were grouped into Dance and Social people, not committees. You had to form your own committees, you had to get a chairman and a vice-chairman. . . . . The people who had the mouth that could talk were chairmen and their girlfriends were secretaries and treasurers and that's how it started. But after it got moving, some of these people showed that they didn't really have the ability. For example the Dance and Social was in charge of publicity for its own events at the time and there were six people, I think the committee was about fifty or forty or something like that, and about six people were appointed to publicity. Of these, I think two or three of us showed up to make signs for the dances and everything. Out of six people three people showed up and did the work that six people were supposed to do.

That's the first sign of a bad committee. Communications aren't getting down from the chairman or they didn't know when the meeting was, they couldn't make it at a certain time, they wouldn't stay after, they had a job, they had something other. They weren't really interested in the Union, or they would have been there.

Another big thing I saw that was bad were committee meetings. The chairmen a lot of times were chairmen because like I said, they were the ones who would talk and would have a good time and they'd have a few beers with the members and they became chairmen. They ran the meetings like you would run a conversation in a bar or something. You sit around and you talk and sometimes the topic comes up and you kick around an idea and somebody is talking about something else.

It is another sign of a bad committee. When your chairman and the people on it are not communicating, when they're not getting across to each other, that, I think, is the worse thing because people don't know what to do or the chairman doesn't know who should do it nor who has the ability. When we first started out nobody knew what goals, there weren't by-laws, there was no constitution, and they said, "You're Dance and Social" so everybody thought "Well, I'm in charge of hayrides and dances and that's all." So another committee can take over where I left off.

I think what all committees should strive for especially in the Union is follow the name and try to work together. Try and eliminate committees that have something to do maybe twice a year or three times a year or twice a month and try to get together to form a Union that is a big thing because you'll have people sitting in your offices reading books, comic books, whatever you want. They are sitting around and they have nothing to do while another committee is working hard. They have ten people who are working the leather off their shoes walking back and forth up these halls trying to get things done while another committee is sitting around having a good time.

As far as a committee's tasks, when they go off to do something, I know from past events we have had we started out with great ideas but when we got down to doing it they were too big for what we had to handle. You'd start out with 25 people gung-ho on an idea, but when it came right down to doing the work, the whole thing got deadweighted in committee or people are just out for a good time to meet girls and guys or whatever. They are there not to work but to have a good time. If you can eliminate that from the committees and not take on tasks that are too big, I think you'll have good committees and a good Union.

John Goodworth

Some of the things that I thought were bad the year that I was president and a look back from June this summer, can boil down to committees not only the way they feel within the committee but the way they act in relationship to the rest of the board. Especially when I was president last year thinking these things over this past week, I boiled it down to about three things that I thought really hurt us last year; they were a lack of knowledge, lack of respect, and lack of unity within the Union itself.

By knowledge, it was basic knowledge of the processes of the board itself. We had people who thought only in terms of their committee, didn't think in terms of other committee chairmen and all their functions or their role or their problems. As far as officers, many of the people did not even know their officers, they didn't know their responsibility, they didn't know how to offer help even if they did have time to help, and many didn't have time to help themselves in their own function.

Worst than that I think was respect. Respecting themselves and their own positions and respecting others and their positions. Officers of committees didn't realize that other committees had to have jobs done as much as theirs. They were not aware of the decision-makers in the group and they weren't aware that they were to give their respect to the decisions that they made.

This may seem like a minor point but really when there is absolute respect, mutual respect, not honor, I think mutual respect between people means there are no more rabble-rousers, or troublemakers in the group also. Our basic problem was petty bickering.

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Unity I think was our basic problem, largest problem. We were the College Union and we acted more like a loose association of committees fighting each other. Some of the people thought that their committee was everything and that their College Union Board was merely a stumbling block. Bruce Boadway is here. I believe when the College Union was put together under him so that the College Union Board was the main function and the committees were really part of the Board. By the time we got around to it, it was almost turned backwards, where the College Union Board was a small function and the committee was the main thing in the minds of some of the students.

EDITOR'S NOTE: At his last final meeting, John Goodworth made a speech containing ten points of advice to the next (1969-1970) College Union Board. This speech was later printed in pamphlet form and distributed. It is reprinted at the close of this section as a meaningful addendum to this presentation.

Bruce Boadway

I feel like an old man here. Just a poor college senior working his way through a fraternity(?). Looking back now I'm going to talk just a little bit about the start of this College Union. It was just brought up that things have changed apparently a little bit in the past couple years and I find it interesting that things have changed.

When we got started here I think it was mass confusion and it probably still is in some cases. The building was being put back together. We all kidded at the time about getting some action on the campus. That was all we cared about. We wanted to gather together the people that cared. We didn't want a riot, but we split up and some took Student Government and some took College Union and we kind of sat down and I think about 20 of us one night bought about two cases of beer and started drawing up constitutions and things like that. It wound up that Student Government, I don't know where it is now, "nowhere" (indicating) from what I've heard, and College Union was kind of changed around where committees were going off doing things or something by themselves.

But when we started out, we had one purpose and that was to get things done for the students. We wanted to get some programs going for them because we had a dump here and we wanted to try and get some pride in the school. We wanted to get the students out for the school a little bit, get some entertainment in, and just give the people who came here to study and commute, give them some action, too.

So I didn't do too much in any committee myself. The only thing that I could do was hold that the chairmen were responsible. We never had any bickering at our meetings and now I'm talking about the Board meetings. I'm sure it's still set up that the chairman and the vice-chairman of the committees are members of the Union Board itself, and officers were the Executive Board, whatever you call it. We had the President, but the chairmen were more or less appointed and they were told, "Look, this is what has to be done. Get it done." I didn't care who the committee was, I didn't care what the committee was doing as long as that chairman was at the next meeting and had results. That was all that mattered.

What went on in the meantime didn't matter. If he had 50 people on his committee or three branches to it or whatever, this didn't matter. But if he was caught up in his work with the best results, this is what we really cared about, this is what it boiled down to. There is a lot in between. So I think if there was a committee of two who wants to do its own thing, then that's okay as long as they are aware that the Union itself has specific purposes and they as a committee are strictly a branch. The committee is a branch. If the members don't like their branch--then get off it and get onto another one or get out. It is simple. It is the people who sit back and just want to pull the thing down that can really cause trouble.

I don't know how you eliminate it at the beginning. Jim was telling me that there is a new program next year where people are joining the Union rather than joining a committee. This sounds like a good idea. It gives the heads, the people that have worked their way up to respected positions already, it gives them a chance to screen applicants in or out before they go on committees. It gives them a chance to really find out what the guy is really like, what does he or she want to do. I feel that everyone should strive for an organized, productive, sometimes controversial program and still have a good time. You come and work on these things and spend lots of hours, and if everyone's not having a good time doing this thing, getting things done, it has been a waste of time regardless of what the results are.

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Jim Schneider

I would like to speak a little bit on the ACU-I convention held in Denver, Colorado last March. As far as committees go there, I'm not sure about how they were set up nor how a person was appointed or elected to a position nor exactly what went on in a committee meeting. I,myself, just being a student and not being a part of the ACU-I professional staff, did not attend any of the meetings, did not know what went on.

What I did find out was that there were various committees such as the Nominations Committee and a committee for planning the ACU Convention of 1970. The conventions are planned three years in advance and worked on for three years in advance before the year that they do happen. The members on these committees work for two or three years. I don't know exactly which, but after this they are taken off this committee and possibly put on another committee where they can have a little bit of variety to their task where they don't get in the doldrums. Every time they go to the local convention of the ACU they are sitting on this committee.

One thing I did notice about their committee meetings, some of them went on for hours and hours and hours behind closed doors and you never saw the person step out of that room; whereas, other people went in, they were there for a half an hour or so, and they came back out all smiles like they really knew what they wanted, they did it, and they got out.

I'd like to talk a little bit about what I have seen in the past here at Western Campus. I have been here two years already and this will be my third year. In comparing the two presidents I saw, the two Unions that I saw, I would classify them as a strong and weak president and weak and strong committee structures. Under Ron's reign, Ron had a very strong board. He had committee chairmen to whom he could go up to and say, "This needs being done. We need some programs on this. We are going to do this this weekend. Can you help?" And right then and there he got volunteers, he had people going out and getting results and coming back to the Board meetings with these results. As a result, Ron had the role he should play as President--as overseer to make things correlate together and make sure that everything did come off the way it was planned.

With John when he was in office, he didn't have anything in the way of strong committee chairmen. There were a couple of exceptions, and strong people being on committees, but these were not necessarily the members of the Board. It was John who wound up doing most of the work; that is, picking up lecturers and people coming in for convocations, making all the introductions before the convocations and many things that should have been the task and responsibility of the committee chairmen and his committee members. So there is a comparison here.

One other thing I think I have seen too much of in the past is not electing the leadership to a committee position. It seems that every time there is a committee election the person who has the most friends on the committee comes up as the person who is the committee chairman or vice-chairman. I feel that it is just their friends voting and actually not many people look at the person for what he is. Is he a leader or is he not? If he is a leader, then let's elect him even if we don't like him if he can get things done why not elect him? These are just a couple things that in the past couple years I have picked up. I could go on for three or four hours on other things that I have seen and learned, but there are just a couple of related topics.

Jerry Young

Thank you very much. Why don't we get a couple of other points. What is the relationship of the committee to the body. We talked a lot about weak and strong committees, why they may be weak or strong, sometimes it relates to the personalities involved. You may have a committee chairman who operates by the laissez-faire method of leadership whereby he says, "This is our task, let's do your thing." And he simply stands by and watches the action going on.

Because a committee has a stated function, it must be a bit more directive than that. If the function of the committee was to socialize or to have a good time, then that's the result expected of the committee. There wouldn't be any problem. But definite expectations have been made of the committee. Sometimes those aren't spelled out and they should be.

There is a task expected to be performed by that committee so the leader must be more than a laissez-faire type of individual. In fact, he has to be just a little bit autocratic, not totally democratic, just a little bit democratic. The guy who is going to take the lead, is going to stick his nose out, is going to put his foot in somebody's mouth once in awhile, not too often, because if he is totally domineering he is going to turn his committee off and they'll leave. It has to be a guy who can pick up the pieces when they start to fall apart. He has got to be an initiator, he has got to be enthusiastic and he has got to be warm toward people. He has also got to be a worker and set an example to his committee. That's a pretty tough guy to find. The relationship of the committee to the appointing body can be spelled out in three ways. One is the committee must have total allegiance to the body, otherwise it is not a committee, it is a splinter group competing with the function of the group itself, the main body. It must have total allegiance to the body. On the other hand, on John's word "respect" I'd like to enlarge upon a little bit on a second point of a committee. The body must respect the work of the committee. How often have you seen the committee go out and really work and come back with what the group didn't want or didn't expect and they say, "What are you doing? How come you did that? Don't you know, you, dummy!"

How do you think the committee feels? You just lost a committee. If a committee has done a job that's a hard group to replace if they have really gone out and hustled and done a job for you, and the body puts them down, that's the last time they'll do a job, so respect, or I prefer the word "acceptance" is very very critical. You must accept the work that's done by your committee. It may not be what you wanted, it may not be what you expected, but it is their work. What so often happens is they do the work and come back and get put on the grill. Give them a job and let them work, but after they do the job, accept the work. It doesn't mean you can't ask questions about it, but don't put them through the third degree. Accept the report.

I think the committee's function must be seen as primarily advisory. They are not an action group. Any action initiated must be taken by the body. So often what you have seen happen in Unions and other fields is that you have a film committee and the film committee goes off and makes all the decisions and carries out the film program--does everything on its own. That is not a committee. This is a task force that is assigned a particular mission, goes out and does it, is given the complete authority to carry it out without any interference, any suggestions, any approval of the main body.

There is a difference between the two kinds of groups is all I'm saying to you. A committee is advisory, they will form a report of what you have asked them to do, they will come back and report to the main body. If the main body approves it and wants to approve their program, it's approved and at that point they may be a task force or maybe you say to the committee, "Will you carry this out?" But the decision to take action rests with the body, not the committee. I think those three things will help you have a committee that is functional instead of one that is competitive with the main body.

What I'd like to do now in the next few minutes is kind of throw it open to you. Add some things, ask some questions. We'll do what we can to answer them about committees.

Question: (Dan Piekarczyk)

I would like to ask: How would you suggest for Fall quarter, when new members join, what to do to get the committees off to a flying start with these new members?

Answer: (Jerry Young)

I'd say first, let them know about you. State your authority not as, "I'm chairman and you'll listen to me or you're out of this office." I mean state your authority, state what the Union is, what its program is, what its function is, kind of give them a background. The first meeting should be a background of what your committee has done and what you plan to do because the committee should know this by the time its first meeting is held. After you thoroughly fill them in on what it is and will be, kind of give them the idea that the only reason they are there is not to act on somebody else's ideas, but they're there to give ideas through the committee chairmen and co-chairmen to the Board and try to make them feel that they are part of something, part of the Union, not a servant of yours on the committee.

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Comment: (John Goodworth)

I'd just like to add to that--make sure they're busy and make sure they're wanted. I think that's one of the reasons we lost a lot of our early committee members and make sure that they feel as if they are at least equal to the chairman of the committee in status and such.

Comment: (Jim Schneider)

What John just said is something that definitely did hurt us last year. The new students came in, the second year students were there and they hung around together and the new students came in and they got one of the coldest welcomes I have ever seen on every committee they joined. As a result these people left. The only people who made friends were those with friends from high school who were on the committee. These people got in eventually, but the rest of the people who were new didn't know anything, didn't know anybody, they got a complete frigid welcome; and eventually many dropped out.

Comment: (John Goodworth)

Two examples we can have on extremes are the Convocations Committee and the Coffee House Committee. They both ended up with a lot of members and for two different reasons they had two different results. The convocations committee had jobs for the people to do, they gave them things to do, and they had them always busy. Well, the coffee house committee had things for the people to do but it was more or less fun and games type of things to do so they both had the committee members at the end of the year. The coffee house committee had the type of people that you saw and so did the convocations committee.

Comment: (Bruce Boadway)

Before we change that, I think another big thing you have to stress even for your old committee members is, the way I feel toward the Union anybody who is on it and all the people that are here are, something different from the people who walk through this door every day and walk down the halls and they're faceless nobodys. They come to school and they want to get an education and that's it or they come to school to get out of the draft or they want to make some money on the side so they walk in the door, it keeps them out of the draft, they walk out and make some money. The people who are here, the people who are in the Union and Student Government, they to me are something special and I think to everybody in here--they should be.

And people, new members on committees, should make them feel like that because they aren't doing anything for themselves really, of course, they should be getting something out of it if it is a well run organization. But they are giving to the school part of themselves, which I think is something that is very important for any school to become anything you have to have a body of students that are willing to work, and I think the Union on this campus is the group that makes The Campus.

The whole spirit of this college is the Union, I don't know about government, from past experience I don't know how it is now, but you take fraternities and sororities, they're for themselves, the Union is the only body I know, I don't know about Metro campus, but on this campus, the Union is the spirit of the school, as far as I'm concerned. If you would stress this to your new members and make them feel a part of it, you're going to have a lot better Union.

Comment: (Donna Miller)

I was just going to say that the thing that made me stay in the Union was the fact that I was a new student last year and I received the cold shoulder welcome, but only reason I stayed was because the chairman of the committee I was on sort of took me under his arm and started giving me all this stuff to do that I think that's the best way to keep your new members. Just sort of hand them a whole bunch of junk to do and they're too new and they don't have the guts to say, "I'm not going to do it."

Comment: (Jan Rogers)

I would have to agree with everybody. When I came on a committee, my chairman recognized that I ran the school paper in high school, so he took advantage of this. I was given a lot of work to do. When you have work and you are busy, when you know somebody wants your work, you know somebody wants you. You feel you belong when you know you're wanted, and you feel that you're a part of the organization that it can't operate as well without you. This is why I think that there has to be enough work for each member. You can't have too many members for the work or too little.

Question: (Dan Piekarczyk)

Right now we are in the process of restructuring the Union. Just last night we had a board meeting and voted on combining the Public Relations and State of the Union committees.

We were defeated. Nothing got done. How do you feel about the combination of these two committees?

Answer: (Jerry Young)

I think it's great if that's what you want. If that's what the majority wants. You say it was voted down last night. The only thing I'm saying is that I heard about this before. Jim sure has been totally sold on this project. But he said too, that everybody who was going to be here tonight were going to be the progressive ones,, and all the recalcitrant ones won't come. And these are probably the ones who voted it down, huh?

Comment: (Dan Piekarczyk)

It seemed like it.

Question: (Bruce Boadway)

I am just curious. When people come in new, they're coming to the Union or a fraternity or Student Government or anything else, that's when you get your most enthusiasm. About two months ago talking, you could hear them talking with enthusiasm and this is the same thing that's going to do it every year.

The people who are selling, are selling something they believe in, if they are enthusiastic. They can't grab that guy by the shirt and say, "This is a great time, we are doing something and here's what we're doing," then it's a lost cause already--you won't get good members this way. You'll get the guys who pot around. You can't use them too well. I'm just wondering about this minority, this faction you have that's voted it down. Why did they vote it down? Why have they voted down the consolidation?

Answer: (Dan Piekarczyk)

I asked the question last night and I got a lot of nothing.

Question: (Bruce Boadway)

What do you think is the reason they voted it down?

Answer: (Dan Piekarczyk)

They just like to vote, "No."

Question: (Bruce Boadway)

Do you think it was because they were afraid of getting wiped out? That's a good reason to vote something down. Is there another way you could approach the problem?

Answer: (Dan Piekarczyk)

It is very difficult.

Question: (Bruce Boadway)

From what I understand, there is no group anymore. Is that right?

Answer: (Dan Piekarczyk)

Not after last night.

Comment: (Jim Scheider)

I would have to comment on that. There is a group but a temporary group that I appointed because I have to have a board to work with so, since they were not present, somebody had to take over the particular areas temporarily, so that's why I made temporary appointments.

Comment: (Jan Rogers)

It was rather necessary that two committees proposed to join together to try to build up their function and get all the publicity possible this year. There was only one member who was opposed to this idea, and when we had the committees on our board last night, they put us down with no definite reason. We were told it might not work. We were told maybe the committees wouldn't get along next year. There were a lot of maybes and ifs, and it was very disappointing.

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We were put down very flatly and I think I know the reasons in a way. We proposed restructure which our Coffee House Committee did not care for nor did Convocations or Art and Film. Combining our Public Relations and our State of the Union was part of that restructure and I think they were in fear that we would eventually pull over this restructure that they didn't want originally. We have cliques in our Union at the moment, one is the Coffee House, and they don't want to become combined, they don't want their clique broken up. They don't want to have to work for us--the large group. They want to work for themselves. It's a shame this small selfish minority can put down the majority of the Board, and especially two committees who themselves have asked to join, rather than the Board.

Comment: (Jerry Young)

Let me stave this off because this has to do more with the second portion of the program than it does with committees, and that's Group Dynamics and we can come back to it at that point if you would like to and discuss the dynamics of the situation. What I would like to do now is to break and give you time to stretch and chat awhile and we'll be back in ten minutes.

SECOND HALF

WALT EVANS

The second half of our program what Jerry is going to do a little bit on what we call Group Dynamics. I know what group dynamics is but it is hard to put into words. I said, "Jerry, what's your definition of Group Dynamics?" He gave me a very good definition and I was going to use it in this introduction--but instead I decided to let him do it in his own way. So here we go with Part II.

JERRY YOUNG

Group Dynamics is a animal that is sometimes beyond description and part of the reason is because it is new. I want to read you something from one

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of the leaders in the field. "Group Dynamics--sensitivity training, leadership training, T-groups, communication, identification. What does it all mean? Is it a fad or a panacea for man's contemporary frustrations? In the space of 20 years group dynamics has developed into a field of study with areas of specialization within it. It is so new that many Americans are puzzled by its distinctive language. Group dynamics more than anything else seems to be a new way of looking at and solving old human problems." The author of that is Jerry Young.

Group dynamics, the description that I gave Walt was something that you may not want to repeat to anybody either, but it's scientifically defined as the interaction between two or more people, the result of which is some kind of interdependence. It may take a while to let that soak in. That doesn't mean two people chat together and one guy goes this way and one guy goes that way and they never see each other again. That's not group dynamics.

In group dynamics--there must be an interdependent relationship, no matter how fragile. One person willing to continue that relationship or needing to continue that relationship or somehow there is a need state set up between those two people to keep the relationship going, to keep the interaction going.

To understand group dynamics I think you have to start with the human being. You have to start with this "thing." You have to realize that modern mankind knows more about how to put up buildings and put rockets on the moon and men on the moon now than he knows about this thing that knows how to do those things. This may sound like double talk but I'm serious. What I'm trying to say, I suppose, is that we do not know very much about how the human being learns and why he learns the things he learns. At least, we don't know it as far as common every day language is concerned. There is a lot known about it; there is a lot written about it in professional journals, but it hasn't found its way into lay terminology.

We say that man is a rational being, that he is a logical being, that he solves his problems by logic. Well, Aristotle did that and so did Socrates and a heck of a lot of other people learned it from those people.

It is time, I believe very firmly, and man has to do it very quickly, that he begins to look at himself as a psychological being. He is a feeling, emotional, caring human being with certain needs. Those take precedence over whatever logic or reason he may have. And it has been said by more than one contemporary psychologist today that man's rational or logical character is simply a thin layer of sophistication over an animal nature. We don't like to deal with man as an animal because for some reason

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that seems to debase man. Unless we can get rid of that and begin to look at man as a feeling creature, someone who gets his feelings hurt, who puts up his defenses to protect himself from being hurt, and deal with him in that context, we never will understand him because the logic that we have is a system.

Man found out thousands of years ago that he could take a thing called logic, one and one is two, and from there he built the entire systems of mathematics, of engineering, statistics and so forth so he could do things, create things, work on his environment. He doesn't say much about this guy. He doesn't say much about how he learned that. He doesn't say much about why he learned it. That's what group dynamics is all about. Group dynamics is trying to look at the human being as a feeling and emotional character and trying to understand why he does what he does but not in terms of logic. How many times have you heard, I'm sure all of you have because all of you are involved with people, "Why would that guy want to do that? It is not reasonable. He is not reasonable?" Because man is not a reasonable creature. He is only reasonable when it profits him to be that way. When the profit motive is gone and something is more needful than profit, such as my own integrity, then I'm not a very reasonable being.

If you would insult me I'm going to be angry, and that's not very logical. In fact, one of the most illogical persons is an angry person. Because I'm using the word "psychology" don't be confused that what I say when I say the word "psychology" is that I'm talking about the traditional sense of the term psychology. Freud, Adler, so forth, the guys, the pioneers in the field. Even your psychology professor is not the kind of psychologist I'm talking about. That's importatnt. It's important to learn what's been learned in psychology. I'm talking about the practitioner, the guy who can go down and relate to people and implement psychological findings. Let me give you an example. An engineer can build a building, design it, but he has to have the technician to build it. The architect, as John is going to be, is going to design the building, but he's not going to build it. What he's going to have to have is a technician working beside him that has the skill to put that building together, to look at the design John has created with him and say, "Yeah, I know the materials, I know how to take and put this building together with my hands." That is what I call the practitioner in psychology. That's what group dynamics is about.

The group dynamicist today is the practitioner of psychology. Sometimes your psychology professors are the worst practitioners of psychology.

They can do a lot of talking about engineering design, how a human being is structured and what his personality characteristics are, but they do not do a very good job of going out and relating to people. So the group dynamicist is the person who has come along in the last few years with leaders like Carl Rogers, who have done a lot of research and a lot of writing and who have said that you can apply the scientific method to human process because before that people said it couldn't be done. The scientific method traditionally was only good for rocks and metals and chemicals and elements. And these guys said you have to look at the problem a little differently, that the scientific method can be applied, that we can study human nature and it is being studied.

How many of you know the magazine Psychology Today? It's the most recent publication. Psychology Today is a result of the group dynamicist or group dynamics or what we call the whole human being. Psychologists say, "Don't cut man up into pieces and analyze him, look at him as a whole integrated being and try to explain him that way."

One of the issues of Psychology Today dealt with stress. They dealt with stress on Mount Everest. They had a behavioral psychologist who went and studied how those guys behaved when they climbed Mount Everest under stress. Stress in sky-divers. Stress in the Aquanauts, the guys who dive deep into the ocean. Stress in the astronauts. Stress in the average guy who works 40 hours a week. Stress in the laborer. They found some interesting things when they correlated those studies. The people who have most heart attacks aren't business executives like most of us have believed for so long. The guy who has the most heart attacks, most ulcers, have the shortest life span, is the laborer. The guy who goes out and digs ditches. That's not according, if you'll listen to what your psychology professor tells you, it is not according to what we have traditionally believed.

Our modern day stresses of living are creating health hazards for man. There is no doubt about that. They are creating a lot of alienation for man. It is a new environment for man to exist in, but it's not true when you compare man against man in the total society that the executive 40 hour week person or less is the guy that is undergoing the most stress is the guy who is having the worst time making a go of it in our society and that's the laborer.

We've strayed a little bit, but that kind of gives you a sort of overall picture of what group dynamics is about. As Ron Dula can tell you, it is a frustrating thing to go through and be a participant in a laboratory designed to look at human behavior. Now when people say, "Hey man, what was that Bethel (Maine) thing all about? What did you do there? How do you feel? How do I look, you know? How do you conceive this? How do you perceive me?"

That's what it is. A critical analysis of your behavior and that's what most of us are unwilling to do. We're too defensive. That's our protection, and you have to have a fairly safe environment in which to do that. You can look at group dynamics from a lot of angles and read tons of material. I have been looking at group dynamics for ten years and I have probably close of $150 worth of written material on group dynamics. That doesn't even touch anywhere near what is available. That's all I can afford, but there is a heck of a lot more around.

What I would like to do is to talk about some of the areas the group dynamicists are looking at. What are they studying? What are they talking about? And to do that we are going to use partially the method that Carl Rogers, Earl Koile and some other people have come up with to look at behavior.

One of the kinds of things we're going to do is to take off on a committee just like the thing we talked about earlier, and talk about how that committee works. We talked about all the logic, all the reasons, all the principles of committees, and how many of you understand a committee? You have certain empathy with certain things where you have experiences with people who talked here. Other people went completely over your head. You had no idea what they were talking about because you have never experienced it. That is where we lose contact. What you really soak in is areas where people brush over experiences that you have had, and you had a long time ago forgotten--that was embarrassing or that was a joyful time or somebody repeats an incident that is close to it and you remember that and you identify that, you pick that up and you remember that. About the guy who's talking about something that's alien to you and you have never experienced it, you say, "What the heck is he talking about?"

That doesn't have anything to do with committees. I am going to put a committee together. I think what I'll do is put the four guys that were up here and Ron and Tony, why don't you come up, and Ron Kunes. I think I'll have you be the chairman. While they're getting settled down here, let me talk a little bit about what they are going to do. They are going to do a role playing demonstration for you. Ron is going to be chairman. This is a committee, we'll say this is a Union Board, and this Union Board has a grave problem because this school that they represent has had nothing but catastrophies one after another. They have never had what they consider a successful event on campus. So they are faced this year with a new Board and they're trying to come up with ideas for something that is going to go for the student body, something that is going to appeal to the student body. (Committee is seated at table)

Ron Kunes

I'd like to call this meeting to order. We'll skip the minutes and the whole thing. They don't seem to be any use to us as our past failures have shown. I'd like to get right down to the point. We have to come up with some event that is going to hit off big. Not 35 people and five walk-ins or fifteen committee members and three dancers or not going to put on a movie that is enjoyed by the guy who is running the movie or we're not going to have the convocation that the faculty members are there and the students are in the cafeteria. Bruce. Please help. You've come up with some good ones in the past.

Bruce Boadway

Well, my idea, Ron, is this. I think that as school opens this next year that we should get an agreement with Admissions that not only should the people have to fill out a questionnaire as to what their preferences are, what they did in high school and this and that and grades and that, to find out, I'm trying to approach this thing from a marketing standpoint, and find out what these people like and what they want to do rather than these survey papers we put around the the cafeteria and they throw on the floor and stuff and find it burnt and the boxes ripped up. I think we should have it done through Admissions, right when people come to school and then we can analyze this stuff the first couple weeks and then get some programs on the road.

Ron Kunes

Instead of me having to recognize everybody and this kind of stuff, think about what we have done in the past, Bruce came up with an idea now, John is about to come up with one, I hope. Let's just drop all the formalities and Parliamentary procedure and if you have something to say don't wait to be recognized.

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EDITOR'S NOTE: The following dialog took place--no attempt to identify each speaker each time was made, although some are identified. Expressions and gestures, looks and motions played a great part in the "meeting". Actually the meeting was arranged in advance to harrass one of the members (Tony)--he was "set up" to be the one, all of whose ideas were categorically rejected by the other members. It was to go on until it was obvious to everyone what was taking place.

"Okay, let's skip what Bruce said. We did it before, it's a great idea, let's have a dance, right? With go-go girls and three bands, they were good. Okay, we got that settled, right?"

"You two guys are from different committees."

"So what? It doesn't make any difference. We like each other."

"We have got to research this thing out first. We had eight dances last year, and how you want to have a big dance, another blowout, right?"

"Three bands."

"Let's have a happening, you know progressive jazz band in the middle of the floor and show movies at the same time."

"Happenings don't make it."

"Oh yeah."

"With the hippies, but they're losing out these days."

"The other day I was at the Other Place in Berea."

"What kind of cigarettes do you smoke?"

"Okay, we're going to have the dance, right?"

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"No, we haven't settled that. Before we come up with a dance. . . ."

"Everyone who is in favor of having the dance say, 'Aye!"

"That's bad."

Tony Kosoglov: "Wait a minute."

"It is three against two, you're just sitting there."

"You have got to have a new idea for a dance if we are going to have one, because we have had every one bad. Remember that time when two girls showed up by themselves? That was a bad show."

"I had a good time. We went over to John's house and we had a good time."

"Psychedelic, no Mo-town band."

Tony Kosoglov: "Wait a minute! Wait a minute!"

Ron Kunes: (loud) "Some order!"

"What do you mean? You just said this is an informal meeting."

Ron Kunes: "Right, but we have to have some order."

"Now wait a minute, before we decide that we're going to have a dance we should at least have some other topics to choose from before everybody just jumps on a dance at once. "We've got seven committees."

"Let's have a hayride."

"If we have a dance that is using two at the most . . . . "

"Hey, remember that hayride when you saw that . . . . "

"Quiet."

"We could throw them all together and we could have a movie, a hayride, a dance!"

"Hey, a big Mardi Gras."

Tony: 'Now wait a minute, wait a minute."

"He's not big on hayrides anyhow."

"What do you know about me on hayrides?"

"There are six guys sitting at this table."

"What do you mean, there are five."

"Wait a minute. I saw a place the other day, all the way out in Broadview to some other street a turn left and they have horses there, wagons, everything."

"Valley Road, right off of Broadview."

"We need tractors. Horses stink."

"How much money do we have left in the budget?"

"Don't worry about money, we can squeeze it out of the administration."

"We are going to have a dance, right?"

"No."

"Why don't we have a dance, too."

"That's right, they have a pavillion at the thing."

"What thing?"

"Where?"

"That was at Sidell's."

"Before we come back we want some thing big."

"This is going to be the first event, school just opens, right? We want to put on a big smash."

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"How about if we hang Silk?"

"I'll buy that."

"Let's make him into a go-go girl."

"Hey, this is on tape."

"We love you, Bernie, we love you." (laughter)

"Hey, seriously, I have to get going."

"What are we going to do?"

"Okay, we are having a dance and a hayride afterwards, right?"

"A dance with the hayride afterwards?"

"What do you say the five of us get together and go to 'The Other Place'."

"That sounds great."

"The Other Place?"

"Aw, you're from out of town."

"The Other Place is a place across the street from The Other Place."

Tony: "What are we going to do? What are we going to do?"

"Think it over."

"Have a party."

"Hey, that ought to go over good."

"First of all, what's the purpose of this thing? Is it going to be an Orientation thing. If it is going to be Orientation, we should have something with all the committees"

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"Well, forget the purpose, we don't need a purpose."

"We want to have a good time, right?"

"Right!"

"You don't need a purpose, we don't need a purpose."

"We want to have a good time, right?"

"Right."

"You don't need a purpose. The purpose is mass attendance."

Ron Kunes: "Order . . . . We have to have some order here."

"We don't need a purpose, we just need a crowd."

"We do need a purpose."

"All it takes is a crowd."

Jerry Young:

Alright, let's cut if off there. Anybody know what went on here?

Audience comment:

Nothing was said and nothing accomplished. No discussion. Nobody thinks around the topic. If they think of dance there is no decision why it is bad or why it is good.

Audience comment:

Getting off the point too much. What we do after.

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Jerry Young:

Anybody here have anything on what they saw?

Tony Kosoglov:

Nobody listened to me!

Jerry Young:

How do you feel about that Tony?

Tony Kosoglov:

Well, first of all I sat down and I didn't know what was coming off, and then I said, "Wait, there are six members here," and he said, "No, there are only five." Ron said it, no, whoever said it.

Jerry Young:

Let me say a little bit about the role playing. Role playing takes a lot of skill, it is a very difficult art to develop. In fact, the people who role play best they found are people who are emotionally disturbed. People who have severe problems and they enter roles quickly. They have an identification because they are hung up on an area, get into it very quickly. These guys didn't do too good a job because they got excited and everybody going at once. What should have happened, of course, Ron turned over the group and said, "Let's get at it." What he should have done was keep his control. If he is going to bait this guy because he has to have a way of controlling the group so that Tony would not be left outside. Everybody knew what was going on but Tony. What I'm concerned about and talking about now is how Tony felt about that and applying it to a real situation because this happens a lot. It happens in your committees a lot, and somebody talked about that. How do you make the new member feel? Well, here is a new member. How did you feel Tony?

Tony Kosoglov:

I felt rejected and left out.

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Jerry Young:

How do you feel about these guys?

Tony Kosoglov:

Well the role that they were trying to play. . . .

Jerry Young:

How did you feel about them before you sensed what was going on? When they're cutting you off?

Tony Kosoglov:

Well, I thought, okay, they said they were trying to get more or less mass organization, they wanted numbers was the idea, and here the guys are sitting down and probably are doing what they were doing the whole time, just five guys, six guys, sitting down saying, "Hey, what do I want to do."

Jerry Young:

Don't analyze what they did. What were your feelings?

Tony Kosoglov:

Okay, you sit down, you try to make a useful suggestion and you're trying to cut in and then everyone starts to talk and were talking through you.

Jerry Young:

What did you feel like doing?

Tony Kosoglov:

Sort of just sitting back.

Jerry Young:

Okay. What do you think you would have felt like doing had it gone on, had it been a real situation?

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Tony Kosogbv:

Sit back and just listen.

Jerry Young:

It goes on over six weeks.

Tony Kosoglov:

6 weeks? I wouldn't last that long.

Jerry Young:

That's right. That's the point. Everybody has different tolerances for how long he will put up with not being accepted. And if the group doesn't accept you after awhile, you say, "Cut it, I don't want any part of this group, I have no investment."

Jerry Young: (returning from discussion of demonstration)

I am going to divert for just a minute into a specialized area in group dynamics. If the leader is not aware of the people in his group and what their feelings are and does not work to help them identify with the group, he will lose his membership. They have to be able to identify, be accepted, feel some kind of human warmth from the group. You are amazed, you are all very very keenly aware, we call it sensitivity, some people like that word, some people don't. Sensitivity today has taken on a concept like going up into retreats, and doing everything from walking around with hands clasped to nude therapy--that's sensitivity. But that isn't sensitivity--that's sensitivity training. There's a difference.

People are all sensitive to varying degrees, everyone has a certain amount of natural sensitivity. The losing of that sensitivity is what they call "alienation". You lose the ability to know about yourself, to identify with your own feelings. That's the guy who has been cut off, like what happened to Tony here. If Tony had grown up that way, in a family that did that to him, then moved into peer groups that did that to him all the way up through what his age is now, Tony wouldn't be in groups. He'd be the most radical foul-mouthed individual, totally against humanity. Tony is foul-mouthed but he's not against humanity (laughter). That's not true either.

Audience comment:

Yea, it is. (laughter)

Jerry Young:

What I'm trying to say to you and one of the reasons that we laugh about these things is because we are sensitive to them. People who have analyzed humor, psychologists who have analyzed humor, it takes all of the zest out of life, I feel, you get to the point where you analyze everything people do and finally you won't dare do anything.

I think that's the wrong approach to psychology. A psychologist does not have to be an analyst, he does not have to be a guy who's trying to find out what makes you tick, that's not psychology to me. Psychology is learning about yourself and others so you can better relate to other people, not so you can try to figure out what that guy is so you can avoid him if he is a bad guy and go with him if he is a good guy. You know that.

You can walk into a group of people, and, if you are sensitive, you are keenly aware of those people that you can walk up to and be friends with, and that's highly reliable. They found correlations among people--strangers they throw in with a group of people--and you talk up to somebody and you create a friendship on the spot. You've never seen the guy before in your life. It's 90% reliable, if you are sensitive to that individual. Of course, that depends on the degree of alienation you have as an individual. If you are aware of your feelings, if you're a little uneasy, you sense maybe the other person is a little uneasy, you avoid the guy that's, "Hey man," and he walks up and grabs your hand, or the guy who is too withdrawn, you don't want to get too close to that guy. But with the guy that you sense is your level of sensitivity, there is a natural attraction to draw to him.

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There have been dozens of experiments on it, it's been repeated many times. You are sensitive. Laughter, jokes, and so forth are measures of your sensitivity. Some of the things that we are most sensitive about in our society are the things that we joke about. Sex, hostility, and anger, violence--analyze your jokes sometime and see how many of them revolve around those subjects. You don't know how to deal with those subjects so the best way to deal with it is to joke about it, you can pass it off.

Sensitivity is being aware of your feelings in those areas and be willing to explore them. That sounds scary. That's the only way, I'm convinced, that you come to know yourself as an individual, and you have to know you and take care of this before you can take care of anybody else.

That's not selfishness. The selfish person is the one who can't take care of this thing. The selfish person is the one who has to take and drag and so forth because he has never had. The person who takes care of this thing first has got something to give. That's not selfishness. It all revolves around that word called sensitivity.

I am very careful when people say, "Do you advocate sensitivity training?" because I sense behind that word is a lurking guy like, "Go ahead and say you do, I want to pounce on you," because sensitivity traning is very controversial today and there are a lot of people I call quacks running around the field who think they are highly sensitive individuals and know all about people and can help anyone, which is a lot of baloney. No one person has the skills to help anybody that he comes in contact with. There are people who can help other people and there are people who can't help other people. Let me give you an example.

One of the problems that I ran into as a human being with this business of sensitivity was when I came to Cleveland I had never dealt with the inner-city black. The inner-city black is definitely different from the black student who grows up in a rural environment or small town environment with less than 50,000 population. They are two different kinds of human beings. Their sensitivities are different. Their whole subculture is different. One of the things I had to learn was that there are some black people I can't talk to no matter how badly I want to and how good a guy I think I am, and I thought I could talk to anybody when I came to Cleveland. I had to learn that there were some people where it had to start black, and that was their sensitivity, and no amount of reason, no amount of convincing, no matter how much logic I applied to the situation and tried to convince that person, "I won't hurt you, I'm not out to get you, I'm a nice guy," I wasn't a nice guy. That's my truth, that's not the black student's truth.

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The black student's truth is that I'm the enemy, I'm a bad guy and I'm out to get him and he is scared. He's not going to tell you that, but if you could take his pulse rate in time of conflict, it's more than 120 a minute. He's scared. That's his sensitivity to the situation. He grew up and learned to be that way. We make jokes about, in dealing with another aspect of sensitivity, we make jokes about mental patients, "Aw, that crazy guy, he's looney," and so forth. All kinds of words and you know them and they're part of our society. It's part of the way we reflect on mental illness. It's our attitude towards it. It's our sensitivity towards it. We don't know how to deal with it. We don't know how to act around that kind of a person. What we fail to realize is that a person does not become crazy by himself. He becomes crazy because people made him that way.

Today, thepsychologists who work in your mental institutions around the country don't work with the mental patients, they strive to work with the basic unit, the family. They take that family back and they run hours of videotape in therapy and tape the family and find out what kind of roles the family plays. And the roles are set. Your parents react to you in certain ways and have for years and may not ever change. They may, but they may not. Those are called roles.

The way you relate and they relate to you. In the case of a mentally ill person he generally is a person who has been deprived of any kind of reward and he has a very very low value of himself. He may see himself as a devil, he may see himself as not worthy of any kind of affection. He's hateful, he's terrible, any kind of lowly term you want to apply. The manifestation of that might be hostility,aggression and a maniac, or it may be maniac depressiveness or simply withdrawal where he crouches up and doesn't say anything. But the causes of it lie basically how people related to that person when it started.

We are such an achievement oriented society that so often a mere product of that and part of the guys you see wearing the long hair and the beards and saying, "Down with the establishment part of what they're saying really is down with the family," but they can't admit that because the family is one thing left I've got that I can hang onto and I cannot admit that I hate my mother and father, but that's what it boils down to because that's where I learned it.

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How could I admit that I hate my mother and father who brought me into the world? The next best thing is to lash out at the thing that supposedly made my mother and father that way, the establishment and the society, the alienation in our culture, and you've all heard those words. That's process, that's sensitivity, that's people reacting to one another. That's what involved in trying to understand and study people. Leadership, it's a heavy burden. It's being aware and responsive to those kinds of things.

I remember, and Ron Dula remembers, a girl from New Jersey, dark hair, Sherry was her name. And one night we were all telling jokes and I told a Polish joke whereupon she told me she was Polish whereupon I immediately crawled under the carpet. Why? Because my sensitivity was that I had hurt the girl. I had talked about her background which was very close to her. That's part of our culture, too. The easiest thing to do would have been to "Ha, well, I sure tore that up." The more difficult thing to do is apologize to the girl which I did after I swallowed a few times and got my composure back, that's what I did.

Sensitivity? I'm for it; sensitivity training, not always. It can be as dangerous as it is helpful in the hands of the wrong person. To me the sensitivity trainer, the person who is trying to work with others and show them how to be sensitive to other human beings, and believe it or not that's where we are in our society, most of us don't know how to be sensitive to other people because we have learned to fear them, put up our defenses so high, to laugh it off, that we can't be sensitive.

Men can't cry because it isn't manly and women now must complete in a man's world and show their individuality by being the greatest that there is--engineering, astronauts, whatever it is.

Sensitivity involves a person who is willing to do the training that can build an atmosphere of trust. That's easy to say but exceedingly difficult to do. That means that whoever is in that group has to come to a point where they have talked enough, they have dealt with each other enough, they have shared enough that they can trust one another. That's awfully tough to do. You go through life and there are people you may never trust. How can you say you're going to trust a group--here we are. There are T-groups, sensitivity groups today that they go on a weekend and the first thing they do is jump into a T-group, and then they wonder why they have problems. Some guy cops out, somebody else cops out and doesn't come back and so forth, and they say, "Well, wipe that one off, watch that one there." That's not what it's all about.

T-group trainers that I know, people that work in sensitivity training that I know and deal with, spend four days and at the end of the four days they look at the group and if the level of trust isn't there, they never do a T-group. They don't go into sensitivity training with the idea of doing sensitivity training. They go into it to gauge the group and whether or not the group wants to do that. And during those four days they deal with all aspects, what is sensitivity training, what is it you're getting into, what does it do, how do you feel, what are your anxieties, all of those things are explored, and at the end of four days if they don't want to do it--kaput--you don't do it. If the trust is there, if the people want to explore some deeper issues, they're explored. That's sensitivity training to me.

Leadership training is an entire different issue, and there has been a lot of material developed on leadership--it's also group dynamics. It deals with, "What is a leader?" In a nutshell, let me say that a leader isn't a set of characteristics and traits. He may be a leader in one situation, he may be a good military leader and hold that kind of respect because he has an authority system, a hierarchical system, that gives him that kind of respect. He may be a good business leader but he may be a terrible social leader on social problems simply because he lacks sensitivity to the problem.

Let me give you an example. An organization that deals with sensitivity and leadership training is known as National Training Laboratories and it for years has been a division of N.E.A. and it was so suspect when it first started that it was underground. Nobody knew what it was. N.E.A. wouldn't admit that they had anything to do with it because it was so tabu and everybody was so up in the air about it. Well, it has been in business for twenty years and now they admit, "Yes, we had some allegiance and the National Education Association sponsored us for fifteen years before it was generally known to the public. Here are our findings and this is what we found out." Some of the things that they found out about leadership is that a leader is a person who gets his leadership from the group. You are a leader because the group has given it to you. And if the group doesn't give it to you, I don't care how badly you ought to be a leader, you're not a leader in that situation. There are what we call "situational leaders" bit accident, people lying all over the place, some guy stands up and says, "hey, ..."

He's a situational leader, he takes command of the situation, clears the air, everybody is grateful, beyond that--the guy may never lead anyone again. So leadership is something that you look at in terms of the situation. You look at it in terms of the people that are in it, what they want, what their image of a leader is, that's the guy in the group they'll pick as their leader. So leadership comes from the group.

What the leader mainly fails to realize is that that is where they got their leadership. Soon they begin to demand things and say, "I'm the leader, I told you, you will." So who told you, little Hitler? I mean, you don't do it that way. We human beings most of the time don't stand up and oppose the guy that's going to be the dictator. What we do is, we say, "If you think you're going to do that to me you've got another thing coming," and out the back door, and you never see the guy. So you see him in school and you say, "Have you got that thing I asked you to do?" "I'll get to it--I'll get to it," and the guy's gone. You see him three weeks later, "Hey, Joe, have you got that?" "No, I'm just too busy, I've got to drop out. Things are going too tough for me." All kinds of excuses. Why? Because possibly, only possibly because this is only one aspect of dynamics, possibly your image as a leader has gone downhill in his eyes. His perception of you has changed.

How we perceive other people is to a great degree what we will or will not do to those people. The guy is phony and we sense that he is phony, we don't want anything to do with him. If we sense he's too authoritarian and he's going to hit me the first time he gets a chance, not with a club because we don't do that anymore, but he hits me by putting me in awkward situations, forget it, I don't want to be around him.

Let's deal with leadership. Here's a book, anybody want to write the name down? It's difficult reading, but it's the best book I know on the market that talks about group dynamics. It is called, *Learning to Work in Groups*, and it is written by Matthew B. Miles. If you would like to look at it and get the full address it will be up here.

There are a lot of other things that are studied in group dynamics, and I want to hit one of them for just a second. I want to do something real quickly. I want you to pick a partner, turn and face that person. Get right knee-to-knee and face that person. These are the rules of the game we're going to play. I want you to talk about the here and now. You can only talk about what happened yesterday, what you're going to do tomorrow, and so forth as it relates to you the situation you're in right now.

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You talk about the here and now and how you feel and be open and honest. Don't be phony in your relationship. Be open, honest, talk about the here and now and I want you to talk for three minutes. Go.

Stop. That was only two minutes. I cut you short. Okay, now I want a pair to join with another pair and join somebody you don't know as well. Okay, again, same rules, let's go.

Okay, break. Those two groups join together, these three together, and those two groups join together. The same rules will apply and we'll go for two minutes on this one. Go.

Okay, break. You should have learned several things by this. You should be able to tell me several things about communication. Who would like to volunteer?

Donna Miller:

First of all, when everybody was in two groups everybody was talking in the whole room. With four, there was less noise than with two, but still there was a good amount of noise. Then with three big groups, there was just a lull, maybe one person from each group talking.

Jerry Young:

You could generalize maybe and say the larger the group becomes, the less participation you have.

Donna Miller:

Yes.

Audience comment:

No. I think what it was was, I know in our group, two people were talking about one subject. Two more people come, one person wants to know what you were talking about and what the other one was talking about and how they can relate.

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Jerry Young;

You're talking about something entirely different. You're talking about the phenomena that occurs when you bring people into a group. What we did was bring three groups together in the space of six minutes and what we did was produce conflicts about what we talk about. That also happens in communications. But that's different from what you're talking about.

Audience comment:

I think defense mechanisms started going up when groups got larger.

Jerry Young:

Okay, then, you become a little bit more sensitive about talking as the group grows in size and a little bit more protective.

Audience comment:

I'll agree that sensitivity increases, but I also think that as the group grew there tended to be more of a moderator or leader growing out as well.

Jerry Young:

Okay. That is usually the result of a lot of sensitivity and somebody is beginning to assert himself as a leader. That's a natural thing that happens in all groups and you begin to get people who will begin to take on that role and the group will let him if he is a good leader they will let him go, and they'll play down other people they don't want to be their leader. That is a group process that happens all the time. That happens via communications. The leadership comes into being by communications techniques, the process of communication. Anybody else?

Ron Kunes:

One thing I saw is, and it's related to the Union Board itself, at its meetings, we ended up with three groups. We had two people, use them as committee chairman and co-chairman, those two people know what they want to talk about. Two other people

Dance and Social, or Cultural Arts, whatever you want to make it, they all come and tell us what they want to talk about. They don't know what's going to be discussed when they do it together. What we did when we came here, first of all, we found out what these two were talking about, what those two, those two were talking about, so we got together and by the time you called time, all we talked about was "what were you talking about?" So we can talk about the same thing together.

Jerry Young:

You're talking about strictly content, Ron. What I am saying is, I'm not looking at content. Group dynamics doesn't look at what happens. I don't care what you talked about.

Ron Kunes:

That's not what I'm getting at. What I'm getting at is the communications between the group as a whole.

Jerry Young:

Okay. You're talking about the communication patterns that developed in your group.

Ron Kunes:

Right, we didn't communicate as a unit, as a Union Board should, we communicated as sub-groups.

Jerry Young:

All right. What I can say about what he said is you're talking about a pattern of communication that developed within your group and what you told me in a long period of time was why it was up. And what I'm saying to you was, "I don't really care why it was up." What I'd like to say is that you saw it develop and not, "That person said this and this person said that," and so forth, but you see the process.

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John Goodworthy Bruce Boadway
Jim Schneider Ron Kunes
Jerry Young, Moderator

Jeff Quedenfeld:

I would imagine, when we were talking on one subject communication might have increased whereas you brought four subjects together all at one time and gave us two minutes to talk. What I felt and what everybody else thinks in this group was that we felt a need to define what everybody else was talking about and then probably had that carried on we might have finally fallen into a stalemate because we probably couldn't decide what to talk about.

Jerry Young:

Okay. That's a very good, normal, logical, task approach. That's what most groups do. Most groups don't deal with the here and now. That's what I was talking about when I said play the game by the rules and deal with the here and now, be open and honest. Dealing with the here and now is not "What were you guys talking about, what were you guys talking about?" The here and now is in that group right now. Not what happened in the group before--what's happening in this group. We are a new group. We came from other groups, but we all have membership in other groups. We belong to families, we belong to certain peer groups in our neighborhood, we belong to certain groups in the school.

What I'm telling you is that the rules of the game were deal with the here and now, this group. Now, you didn't do that. What I'm saying is the reason you didn't is because that is not normally the way you work in groups. We don't normally take the time to get to know one another. What we say is, "Hey, let's get started on this task," and "We were really working great." This group was tremendous because they were really working on the task. Anybody else? They really wanted to find the task. What would you have done with all that information when you got it out? Where were you going?

Jeff Quedenfeld:

We didn't actually talk about any one thing. We didn't ask what the previous groups talked about or anything. We just started talking about, I guess we sort of drew a common conclusion. She talked about how she feels about her mother and how her mother feels about her and stuff like that.

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Jerry Young:

Well, her mother doesn't have anything to do with that group. That's an escape. There are two kinds of behavior that appear in a group. Generally we can classify them as "like" or "fight." Most of us do one or the other. We either fight with someone or we're going to get the heck out of there.

"Hey, did you read about the man on the moon?" Well, we want to deal with the hereand now. That's too sensitive. Okay, we went a long ways on communications and I don't mean to cut you off but I don't want to keep you here all night. If you want to talk about some more then let me break and close and then we can talk about it some more. I'll stay as long as you want me to.

Group dynamics--Structure, what was the structure of the group? What is the communications system pattern? What are the roles of the group? What is the process going on? What happened in the group? The leadership in the group, the sensitivity of the group. All of these various things are happening at one time. And we talked about communications. There are a lot of things happening in communications.

Just let me say a few things about the mechanics of communication. Communication is talking, but one of the things I advise you to pick up on, and that's because we're so nice, we're nice, we don't want to hurt someone else, we're tactful. We have all kinds of words in the English language that say what we are. But nobody picked up on the fact Communications--back up--structure, receiver, sender. In order for communications to occur, you have to have a transmitter. Somebody doing the talking, what I'm doing now. Nobody picked up on the fact that before the groups got into two's, I saw people going "Shhh" and knew what was going on when we went into two's and four's or these groups there was very little side conversation. You can have side conversation when there are two, but in groups of four I didn't see any. I saw a little on this side of the room, that's why I said I prefer committees of three to five because it cuts down on side communication. Nobody picked up on that--nobody wanted to tell me, "Hey, we were really getting bored, I don't like what we did."

I had one say he couldn't stay with me any more, he was honest. He communicated that I was losing communication with you as a group. Communication involves transmitting--putting it out there--and involves receiving. The reception of the message. How are you receiving me? How am I coming through? I have to test that out and we could play another game but I won't go into it. It is one in which we had a gatekeeper and a trial. One guys sits as a rulemaker and you have two other people who talk. When you talk and you get through the other person has to repeat exactly what you said before he can say what he wants to say. The third person judges whether or not you said what he said. If you think that isn't wild! We are trying to find out whether you can communicate with people. You'd be amazed at the way people interpret what you said. That's communication--the huge cry today is that we have no communication. Well, it just so happens that when people use the word like that they cut across, clear across, every phenomenon of group dynamics. We have no leadership, we have no structure, we have no sensitivity, all these things are involved in what they mean by communication, because they all hinge on it and play a part in it.

Thank you very much. (Applause)

WALT EVANS

I think the applause just took care of any comments I would have made to thank Jerry for this fine presentation and demonstration. Next week, on Publicity and Public Relations, Paula Dickson of Ohio State University will be here. And I wouldn't know where to start to tell you about Paula Dickson because she is really really a leader in this field. Paula has done so much in the realm of graphics and communications, both verbal and written and most importantly, she has put it all together. She is a regular speaker, a regular presenter at Association National Conventions and also Regional Conventions. I don't know anybody who is directly working in the field who knows any more about this specialism as it applies to College Union publicity and public relations. That about wraps it up for tonight--see you next week.

Farewell Speech

by

John P. Goodworth

President, 1968-69

As you all know, I have been cleaning out my belongings from the board office and the moment I thought would never come - has. The third president of the Tri-C Western College Union is about to be succeeded by the fourth. At this time, I'd like to give just a few minutes of time to my Board, in the form of suggestions for next year.

Unlike a diary or a critique, the experiences gained by a president through his actions and mistakes cannot be saved and called upon when needed by future presidents and board members. They leave with the individual and are for the most part gone forever. Realizing this, I hope to do the next best thing by conveying to you some of the things that I think are the most important bit of experience I can offer to the Board.

1. Whether you run orientation, share it with SGA or merely participate in it, make that first membership drive an outstanding success. If half of the summer is needed to plan it, it will be well worth it. Last year, the Board wanted to get in good with the clubs and SGA and helped them out in their recruitment. The result was that too much time was spent worrying about the membership drives of the other clubs and finally, although the clubs and fraternities had excellent membership drives - we had a meager one.

I've seen time and time again, where problems we've had this year could be traced directly to this.

Also, during orientation, it would be good (besides having a school orientation) to plan a Union orientation. Last year, we had the Coffee House opened for new students and I'm sure many people still believe that the College Union's function is the Coffee House. If I could plan an orientation for next fall, I would plan to have each committee run something on the same night, for example, a dance, a movie, a Coffee House, all running short periods of time — thus — show off the Union!

2. Faculty -- this year we tried getting the Faculty involved in the Union and generally making the Union's image favorable to the Faculty, as well as to Administration. Next year, I hope this idea is even made stronger for us. As the College Union, not the Student Union, we must get Faculty participation if we are to be a real part of the College Community.

I would suggest the continuation of our Faculty Lecture Series -- this was probably the best means of attracting the Faculty this year. I would also suggest a bigger emphasis on the role of our Faculty Consultants.

The Public Relations Committee has an excellent consultant in Professor Scott, but I don't believe they used him in any great capacity this year. When the Dance and Social Committee had its problems this year, they took them to the Campus President. I think they would have put up a much more impressive showing and would have been much more favorably treated had they only worked through their Faculty Consultant and had his representation with them.

3. SGA -- I've said this year that there is but one relationship we of the College Union should have with the Student Government Association -- that is, friendly -- but, independent. But even more important, it should be noted that there is a very delicate balance between the two. This year, we concentrated so much on the friendly aspect that for a time we were almost in danger of losing our independent nature. There have been rumors that next year, good relations with SGA may be more difficult than at present and so I say that this relationship must be strengthened.

This year, in order to promote good relations with the SGA, the Union saw fit to make the President and Vice President voting members of the College Union Board. This has produced both many desirable and many undesirable results. I don't suggest that the Union take any steps to keep or change the present system in this respect, but I do suggest that you take a serious look into the situation. If any change is anticipated, now would be the best time to do it.

4. Channels -- a lot of our people complained this year that they couldn't get the right kind of guidance from Advisors and Consultants and didn't receive the treatment they had hoped for from the Deans and Campus President.

I see this problem stemming largely from the fact that proper channels of communication were not adequately followed. Far too often, I have seen problems interior to a committee or interior to the Union going outside to be solved without even a discussion going on between the parties involved. I've seen Union members take problems to the Campus President without my even knowing about them. I would suggest that the following system or chain of command be used in Union workings. Problems within a Committee should first be worked out between the members involved and the Committee Consultant. If matters can't be worked out, or the problem is past the Committee stage, the next person to see is the College Union President. Following this, the Director of Student Activities, the Dean of Student Services and the Campus President and only in that order, with no skipped steps.

5. Imagination -- our best attended events and those best appreciated by faculty and students were new events. The "State of the Union" our Union publication was new this year, Rock Bands in the Coffee House and in Concerts, Faculty Lecture Series, Mini-skirt Contest, Car Rallies, Body Painting Competition, Balloons for advertising, etc. were all new and all successful. The trend of new and different events has been greater this year than in the past and attendance has shown its merit. Continuing this thought seems very logical and beneficial.

6. Going hand in hand with the concept is that of repetition in planning. The quickest way to get scoffed and cut down by students and clubs on the Campus is to repeat an event, especially a mediocre one and especially to repeat its style and presentation, whether in concerts or convocations. It is easier to repeat an event, step by step, but the Director could probably order that same event over the phone more quickly and more efficiently. We are here for our imagination. Let's use it!

7. Plan ahead -- the Convocations Committee started this a year ago. It is, consequently, a year ahead of the rest of the Committees in the Union and thanks to Chuck Bodrock, Chairman, and the Committee, it has the organization to show it in this respect. The Coffee House Committee, while having very fine programs this year, could have had much larger attendance if only the Public Relations Committee had known about the events a few weeks earlier.

8. Work together and act intelligently. The Union, as well as myself, has been guilty of this and it hurts our image, as well as our operation. Petty bickering, in my opinion, was our major problem this year. To me, petty bickering should be confined to little babies and old women.

The difference between the success and failure of many of our endeavors this year often centered around grudges between one individual and another. I know how some started and why some existed and also know that they should never have taken place in a College -- let alone in our College Union.

9. The President -- you have elected a President. Use him as a President. He was elected because he was the best qualified, the most knowledgeable of Union business, the one who cared the most and the one who could be trusted most in Union affairs. Use him as such. If he knows the most, ask. If he has done the best, look for his help. He is the spokesman for the group and the leader. As a spokesman, he is on his own. He must look good and make the Union look good to Faculty, clubs, students and the community by what he says, whom he speaks with and how he acts. But as leader, he needs your help. He can't be a leader to people who refuse his help, won't listen to his suggestions and expect his help only in time of crisis.

10. The Director -- the job of the Director of Student Activities is a hard one to define because it's really a different one from Campus to Campus. Like the President, however, he can only function well with cooperation from those with whom he works. At the ACU-I Region 7 Conventions (talking with students) I heard the term "Do Nothing Director" quite frequently. I'm very proud to say that on this Campus and in this Union, no such thing exists. True, there have been scraps and problems in the Union this year, but I must say that today, as I look at how our Director functions . . . I could pick no substitute. Work with him. You must - if you want a true Union next year.

These are the ten ideas I feel most important to convey to you at this time. I want to help the Union as much as possible this year and in continuing years. I will be glad to meet with the President, or any member in the future on Union business. While I will not seek another position on the Board for the remainder of this year, I intend to help out Bill Lantzer and Danny Piekarczyk on the Public Relations Committee -- my old home.

Again, to the Board, I would like to end with a note of appreciation to you. For in a minute, the biggest honor of my life will be completed. For each one of you -- committee members, board officers, and Director has taught me something this year and helped me grow up. I'll never forget it and I'll never forget you.

Farewell Speech
to the
College Union Board

by

John P. Goodworth

President, 1968-69

September 10, 1969

COLLEGE UNION 101

PUBLICITY AND PUBLIC RELATIONS

presented by
Paula Dickson

INTRODUCTION
WALTER B. EVANS

Paula Dickson, the Arts and Crafts Director, is very much involved in the field of publicity, public relations, and especially the field of graphics, though really there is no specialty with Paula because everything that she does down at the Ohio Union spreads the word so well and is in such good taste that she has received national recognition. The bad taste things that may have come out she hasn't had anything to do with; but the things that have come out that are really good she has a lot to do with. Tonight she will speak on Publicity and Public Relations. So, is everybody ready? Mrs. Paula Dickson.

PAULA DICKSON

You're getting pretty close to the end of this course. You have sure been properly and surely inspired to see the ideal, I am sure. We are going to have shiny committees and sparkling programs. It is going to lead to lots of individual learning and meaningful relationships with your fellow human beings and lots of group action. But there's a tricky part, and that's the subject of our discussion tonight.

Somehow you're going to have to pass your vision, the real message of what you have discovered here in these sessions to those whom you want to join you in the great things you're going to be doing. You have to communicate, and you have to communicate effectively and communicate what you really mean. Otherwise, the best program won't go anywhere but down the drain.

I discovered that when I was getting ready for tonight, I am the only lady member of this faculty for this course; but I'm not going to let that stand in the way of meaningful confrontation. Nose to nose, eskimo style.

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Paula Dickson

I don't know how many of you are familiar with the work of Marshall McLuhan, but among those of us who are interested in communication, his words are quoted all the time. You have heard the term, I am sure, Global Village-- that our society is now a Global Village-- that's what he says. In his book, The Medium is the Message, he says, "Societies have always been shaped more by the nature of the media by which men communicate rather than the content of the communication." For instance, rubbing noses leaves a lot unsaid, but it is communicative of needs.

Beating drums I think came along next and that leaves quite a bit of room for ad libbing the actual words. And then people started chanting and singing and telling tribal history mouth to mouth. With this method you have to have a tremendous memory, and they put them into chants to make them easier to memorize. Then I guess it was an Egyptian who invented writing, and for the next 5,000 years of human progress linear visual thinking ensued. Neat, it can be precise, no need to rely on somebody's faulty recall, it's all written down on the line, you can pull out the things you need, no need to carry around all that verbal information in your head.

You can see the changes here from touch to oral concepts to visual, but did you know we're in the midst of a new transition right now? It's an electronic means of communication that we are going to be using now and for the next 5,000 years. It is oral and visual at the same time as well as being on the scene as the thing is actually happening. Time compresses. You aren't even limited to yesterday's news--it's happening right now and it comes to your eyes, it comes to your ears at the same time that it is really happening. It is an all-at-onceness type of communication. You are instantly involved and instantly aware.

With computers acting as memory banks and calculating machines, man is relieved of even having to go to the time-consuming process of learning to read and reading for information in large part, even in speed reading. Pretty soon we're not going to need it because the computers will do it for us. The impact of this new electronic kind of communication, all-at-once communication, is just beginning to be realized and what it is going to do to society is still really only guessed at. But it is here, and as an example, Laugh-In has its sensory "time" and the all-at-once character of its message. Viewers, they don't know why, but they dig it, and not so much for what it says but how it says it, possibly because it communicates a feeling as well as a lot of nonsense. The same approach is reflected in a lot of commercials and adds to it.

Well, what does all of this mean to you? It means that you can no longer rely on the written word or the spoken word alone to tell people what you really need. That's an old method, used for over 5,000 years. But let's face it, you can't produce a television show every week to publicize your events, which brings us around to using more effectively the means we do have, which are newspapers, posters, table tents, word of mouth, on, and on and on. And you just have to learn to use it within this framework, this all-at-onceness, a freshness, an appropriateness; it makes its use a lot more meaningful and useful.

You have a school newspaper I presume, all right. Last year at Ohio State a group of students complained about the miserable tawdry signs they saw all over campus, posters, table tents, always looking like rag weed, and left overs. They were unreadable. You know, some of those mimeographed table tents couldn't be read. They were being draped all over campus for this and that event.

We decided to do something about it and at the same time help people communicate more effectively. So what we did was this. We have had a sign shop at the Union for some time, and it was equipped with the same kind of Showcard Machine that you have It had a thing called an Embossograph which is just another fancier version of the same kind of thing, the type sizes and the card size were the same, it just pressed them into the card instead of printed on the surface of the card. It was basically the same kind of sign.

We also had a jet spray system which is done by cutting out letter, laying them down on the floor on a piece of oil cloth or paper and spraying paint around them. It's the kind of signmaking equipment they use in supermarkets, cheap supermarkets, and the signs look cheap. And that was it. The sign orders were mostly for dances and speaker programs; they were taken from the program office to the craft shop and work was done there by student employees turning out these signs. Whatever the person wanted he got--without any editorial work on it at all. They just wanted a sign that says "No Smoking", you know, so we put out a sign that said "No Smoking" with no trouble.

What we have done to improve the quality of the graphics produced to be hung around campus was to enlarge the scope of this basic signshop operation to include a design service, and great productivity was achieved by combining the sign shop equipment with the dark room and the craft shop silk screen operation that we had there on the same floor. These had never been combined before. The craft shop was for recreation and it has woodworking equipment and pottery and this kind of thing but it also had silk screen equipment. Do you all know what silk screen is? Okay. So we have combined all of this and managed to reactivate a small office offset press that wasn't being used. It is like a mimeograph machine except that it doesn't use a stencil, it uses a metal plate, a printing process that offsets the ink onto the paper. You can get better resolution that way and more copies. We found one with nobody using it so we went through channels and got it. It took two years--would you believe that, to get that machine from upstairs down the basement where the sign shop was, but we finally made it and to get our little fledgling operation off the ground, I was Art Director and Production Manager at these beginning stages and this summer my job was taken over by a creative student who is very familiar with photographic processes and he has done a pretty good job of it. Eventually we are hoping to find a student majoring in design who needs and wants experience in running an art agency because that is really what this student graphic service, as we call it now, amounts to. It is an ad agency, just like any other ad agency. We are in business not to earn money nor to make a profit, but to help people communicate and give students experience in design advertising. They also earn money doing it.

The next step was building a staff of eager creative students. They aren't hard to find, they're all over the place, and when they're involved in a worthwhile project that pays they turn out to be dependable, willing, and they'll put in a little extra effort that makes the difference between so-so and excellent. We have student designers, a lettering expert, stencil cutters, a photographer, a press operator, silkscreen printers, then we still have the Showcard and the Embossograph. This is a staff of about eight students, some of them do two jobs.

Well, how does it work? A student comes in, he wants a hundred posters for his organization. Just talking it over we find out what this is for, what kind of event is planned, what information has to go on the sign, and I keep saying over and over, "The less the better, the less the better", remember, we have to have all-at-onceness, something that people will see and understand immediately. They still don't believe me but I keep trying. So they can give them meaningful design advice and price information, suggest alternatives and colors and photographic effects and lettering and indicate what medium or media would be most suitable. If it is "No Smoking" there's not too much you can do with that, but it would be silly to have, you know, you'd want black letters on red cardboard for that, but it would be the wrong thing to do for a Christmas dance.

Then together the student group sits down and sort of bats the ball around. We brainstorm the ideas and try to come up with something that is creative and fresh. Ideas to develop for the client's approval. This sitting around and talking it over is the whole key to the success of the operation, the effective use of graphic media. We are extremely critical of the basic design concepts--we have to be, and using this group approach the suggestion of one person will spark a creative extension of an idea in another and we just bat it back and forth and sit there and scribble and sharpen and define and discuss all phases of this thing, trying to think of good ideas, visual ideas, all aspects of the proposed piece, lettering, space relationships, color. Before coming to a conclusion, the question we always want to ask with any graphic design is "Do you know what we mean by graphic design?"

Graphic design is one that's down and repeated. You need to make more than one copy to have a piece of graphics. That's when they make prints. Another term for graphics is something that is done several times. I don't think that I'd call anything that was less than four "graphics". Is it fresh? Is it appropriate? Is it effective? From then on, it is piece work. Each person does his part. This way it works.

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Suppose you have one hundred posters that are to be printed by hand-cut stencil silkscreen in two colors. We have a worksheet and on this, we put down how many copies, what colors it is supposed to be, who is going to cut the stencil, how much it is going to cost to cut the stencil. It is all laid out there what each person is to do--what and when and this kind of thing. We have a separate form of this sort for each kind of graphic work, for the silkscreen, the offset press, the showcards and all the other things.

After the design is approved--sometimes there is not the time to get design approval from the people who are putting on this thing and those that are really at sea and have been stuck with publicity jobs for their club couldn't care less in a lot of cases--they leave it entirely in our hands. Well, we have our professional standards and we haven't let them down yet. Sometimes, though, we really have to hurry and can't accept work that has to be done the next day, it is simply impossible. You have to allow time for it. We have a three day minimum on ordinary sign orders and a week on anything that involves a photographic process. When we have to send outside for a plate it takes even longer.

After the design is approved, we have to make sure we have the supplies we need on hand, the stencil maker picks up the order and cuts the two stencils, one for each color. He will probably do this at home. Then the silk screen printers schedule work sessions there in the craft shop where the equipment is. This is the same equipment anybody else on the campus can use to print anything he wants to. It is for students, the sign makers are students too, so they use it in their busines, which is all right. We have enough silk stencil screens, we have about fifteen I guess, so we have never been tied up too much. For one hundred posters, in two colors, it would take two sessions of two hours each to print. With two fellows at a dollar and a half an hour, you can figure out how much we have to charge the client for the labor involved in printing the signs.

Okay, the work is accomplished and delivered. The students working on this particular job have earned extra money, they have a product they can be proud of, and in every case so far the client has been pleased, and we have prevented another ugly sign.

The work sheet is then sent to the program office and the program office secretary does the billing, so we don't have to worry about those nasty financial considerations, which is fortunate, but there is no reason why it has to be true because we could have a business manager too who would do the billing and the collecting. There is no reason why not. The operation is all non-profit, all proceeds go for material and student wages. Percentages added to cover the cost of upkeep and depreciation, silk screens do wear out, and we have to do a little advertising of our service too so we take out a small percentage for that.

To announce this new student graphic service--we just started this last January--we developed a photographic silkscreen poster. This was sent to all sororities and fraternities and dormitories and all university departmental offices and all student organizations, anybody we thought would have any need for our services--all student organizations that were currently active, then small copies of this, we had these reduced photographically and made from a plate on the offset press, and we sent 3,500 of these to all people on the mailing list for the university. These miniposters seemed to do the trick more than any other.

Pretty soon we were just swamped with business, it really got heavy. We started our spring quarter using the same design ad in the newspaper in addition to a feature story about the student graphic service and what we were trying to do. We also had a display in the Union on one of the bulletin boards about it for awhile.

Well, it certainly kept us busy. During the summer there are fewer students on campus but nevertheless they were still working hard. An advertising agency is what it amounts to and in order to do effective publicity work for the things you're planning it turned out to be a necessity. We did some for the creative arts festival which is an annual ev ent at Ohio State, and the real problem there was they didn't allow us enough time to do the kind of job we felt should be done. It is much better if you can get this coordinated with the events and coordinated in a total campaign for anything that is going to take place over a period of time. I brought one of them with me. We had to keep them to this size because there is a university rule against posters that are any larger being on bulletin boards. Pretty soon nobody would be able to see anything if they were any larger, they'd cover each other up. So that's one way students can work publicity to their advantage and be useful, getting good results.

Now, that still leaves us with newspapers, news articles--the newspaper at Ohio State is operated as a branch of the Journalism Department and it is used as a laboratory by journalism students which means that no one else can write for it. You have to talk to the people, the student who are actually involved with the publication and they change every quarter. You just can't send in a story--they won't print it at all. You can't rely on the printed word alone to carry your message. It is easiest if you have a journalism student within the organization for no other reason than that he knows whom you should go to see about a news story for this event. Of course they would much rather sell you space in the newspaper to advertise your event or tell about the services that it looks like you want something of this nature they won't touch it with a ten-foot pole. So it's a very delicate balance here and I can understand their reasoning, of course. Sometimes we do buy advertising space for the events that Union groups do. We never have enough money.

Public Relations with the non-campus press are somewhat the same story. You actually have to get hold of a person who is doing writing for the newspaper and tell them and have a written release in your hand that tells the story as well as talk with them, make friends with them, get on a personal relationship with them in order to get your story across. It has to be person to person. The whole public relations business is based on meeting and influencing the people whom you want to involve. Stick this motto in your hat band--there is absolutely no substitute for the personal approach. There is no better way. Whether or not you want to face it, each of you are personally "P. R. ing" it every day, for better or for worse.

We talked about posters, fliers, handouts--I wanted to show you another sign. Here is a very imaginative poster, eyecatching, people immediately say, "What's that?" They start swiping them off the bulletin boards--the greatest compliment we could be paid. This is about a theater tour to New York the Drama Department was sponsoring. The head man was very pleased with this. It was a very artistic poster and one of our imaginative, creative students thought this whole thing up. All the work was done by students, even thinking it up. Our Showcard machine printed these things, and the Tavern, which is the Union's snack bar, had a little thing they put around all their ads in the newspaper, and they somehow wanted this translated to a sign to stick up on bulletin boards and they tell us about their new carry-out service on homemade pizza so we played up a number of these things which are done by hand-cut stencil silkscreen, then pasted on with the idea that they could be removed and some other message could go up there in the same space. The problem was that the people who were supposed to make the changes never did it. You have to have that carried through too.

Gimmicks--that's the fun part. Advertising gimmicks, publicity gimmicks--you hear about all these crazy things that some people manage to think up. One we tried to do this year -- they have an Aviation Day at Ohio State, we did all the graphics for it. This is the program cover, the table tents, the flowers that went out to the schools, the posters, we did the design work on them. They sent them to an outside printer because it was such a big job, but the students did all the design work. We tried to figure out a folded paper flier for aviation day. We never did solve that problem but we did have a great afternoon flying paper airplanes down the hall and everybody coming by the billiard room and the bowling alley got into the act. It was great fun. We had great big sheets of paper and everybody was folding them up and flying them. We never figured out how to print on it to put the message on the plane and fold it at the same time. There isn't a folding machine made that can do it and when you have to do five thousand you have to be practical. Actually it was a lot more fun than all the rest of it put together.

Another thing we did, we planned to have kite flying on the Oval as publicity for an exhibit that was going on in the lounge. There was a faculty member at Ohio State who builds kites and he was going to bring out a whole bunch of his kites there on the

Oval and there was a big story in the Lantern -- "go fly your kite" and during the noon hour from twelve to one anybody who wanted to fly a kite on the Oval could. The idea was to sort of tell about the professor's exhibit and also to get students used to the idea of participating in the Creative Arts Festival that was coming up the next month--get involved. The only trouble was that it rained--we couldn't fly the kites but we got a lot of publicity and we got a lot of laughs out of it. Down at University of Dayton this last year they had a week of activities devoted to black students, black art, black music, everything, and they came up with a real cute idea of buttons, soul buttons, "have you got your soul button?", and they made all of these up, they were only cardboard, and the lettering that they did on them was very nicely done, I must say. They were yellow buttons with black and they said, "Soul" and they went around selling soul buttons for ten cents or a quarter a piece to help pay for them and at the same time, more importantly, advertise the week in advance and tell people about it face to face. That seemed to work very well for them.

Another thing that has worked fine and caused an awful lot of comment is groups of strolling players doing improvisions. It is just great--it really works, SDS does it a lot, they put on their costumes, their Uncle Sam costumes, and they are very effective. People love to see them and they have these groups and they'll go to one end of the Oval and put on their little playlet and then go down to the other end of the Oval and put on their playlet--right in the middle of the cafeteria of the Union--they'll put it on again and they just keep moving around. It seems to be very effective. Everybody laughs and listens and has great fun with that. Another variation of the same thing was when we had the Ugly Man on Campus contest, which was a money-raising proposition, the candidates, dressed up in their ugly man makeup, would mingle right with the crowd, and they were collecting money for charity at the same time, and each penny was a vote for your ugly man. For the man you thought was ugliest you put in a penny. And they roved through the cafeteria lunchline startling those little old ladies who were serving. They worked pretty well. You never knew who they were going to strike next. Musical sandwich man, that's another one. The oompah band with a sign walking around. Of course, lecturers who are trying to keep the attention of the class don't like it too well so we had to limit it to between classes and lunchtime.

On campus we have a bus that travels between dorms over a regular route. Next year one of the things we were going to do for some theater events that are coming up is to put a "barker" on the bus to tell the story while he has a captive audience between stops. We haven't done that yet but we think it is a good idea. And then of course someone is always launching a balloon. The only trouble with launching a balloon is, of course, that the gas to fill one of those balloons costs around thirty-five dollars. That's what's stopped us up until now. You have done that? Oh. It works pretty well.

College Union 101
September 10, 1969
Paula Dickson

Multi-media presentations--this is really instant all-at-once communication--you assault the eyes, the ears, the stomach, everything else all at once. It takes an awful lot of organization and an awful lot of work, space, time and all these kind of things. It can be a very effective thing. And it does not necessarily have to be complicated. Multi-media is a term that covers a lot of territory. One of the things did in a room that wasn't in use for anything else was put in a series of slides, just project on the walls along with some of the new experimental electronic music that is being composed now on the campus, to get people interested in what is happening right on campus in the arts. We have opened a new service called the Arts Information Center, and it is a publicity agency for campus arts events. That's its purpose for being and this was going to be in the room right next door. Well, I have talked an awful lot. I am sure you have some questions or something today. I am sure that you have had experiences with some of these publicity ideas I'd like to hear about. Anyone?

Question: (Walt Evans)

What was this Musical Sandwich Man you were talking about?

Answer: (Paula Dickson)

Oh yes, a sandwich man is to have somebody who wears a sign board on front and back, that's all, and makes noise and draws attention to himself and the message is carried. It doesn't have to be great music. But it can be a lot of fun.

Question: (Walt Evans)

How did you do it at Ohio State? Did your department do it?

Answer: (Paula Dickson)

No. I just heard about this from somewhere else. I don't know who did it--it was down at Cincinnati last year. I went to some of those publicity sessions All of you who have a chance ought to go to the Regional Conferences. You learn an awful lot and they're a lot of fun too.

Anyone? Surely you can come up with some things that I haven't mentioned. I would like to hear about them--I can take them home. How about it?

Question: (Jan Rogers)

You mentioned that your students on graphics all sit down to design a sign? Does this mean everytime you get a contract to do a sign, this whole committee gets together and sits down to design it?

Answer: Paula Dickson

No. Not the whole committee because the whole committee aren't that kind of persons. The fellow who runs the silk screen machine or does the jetspray couldn't care less about the artistic effect that we're going to end up with, but just those who are creatively inclined--the person who does the lettering, our photographer, there is one who does nice cartoons and then one who does more or less geometric kinds of things, and we just throw the ball back and forth. I have the last say-so though.

Question: (Jan Rogers)

But does this whole group ever get together and kick it around?

Answer: (Paula Dickson)

Yes. They come around often, they just happen to hang around. They like the idea of gaining experience in design. If you are going to earn your living in the design area, it's tough, it's rugged, and you have to know what is happening and any experience that you can stack up along the way would be very valuable.

Question: (Donna Miller)

Can you do very much with only one Showcard machine? Can you do very much with that at all?

Answer: (Paula Dickson)

Yes. We use our Showcard machine for lots of things. You know, flat bed press, that newspapers used to be printed on, the plates, the pictures, had to be mounted on wood. If you can find old line cuts from newspaper they exactly fit the press, the bed of the show card press, and you can use them and print them.

Question: (Donna Miller)

About how much does it cost? Where do you get your silk screen material?

Answer: (Paula Dickson)

We order it from a silk screen supply company. We buy paint by the quart. We bought the wooden frame of the silk screen machine from an art supplier because they are straight and they are all notched. We always put the silk in ourselves. The equipment that you need is a silkscreen frame and a squeegee and a board that is hinged that you can lift the thing up and down. The largest one that we have takes a 22 x 28 sheet, which is a standard card size with about that much margin around the edge. We have a number of them that are specifically designed for 14" x 22". This is a show card.

Question: (Donna Miller)

How much would it cost to buy silk screen equipment?

Answer: (Paula Dickson)

You have to get hold of a silk screen supply catalog. The paint runs about $4.00 a quart, it doesn't take a whole lot, squeegees are sold by the inch, the silk that goes into the screen is around $5.00 a yard and it comes in various widths, and the meshes come in different sizes too. 12XX is the size you want to get. That's the one that is most useful, and you don't need imported silk, you can use domestic silk. Actually, with silk screen, you can use an embroidery hoop and newspaper cutout if you just want a simple stencil. You don't have to go into all this photographic process. That's another thing with your Showcard machine--you can put the letters in, the important words, leave space for a simple cutout and stick it on. If you only have to do twenty-five it's not bad. Of course you can do a lot with color. You don't have to use the same color of ink on show card signs, each line can be a different color. You just have to roll it on each time. You have to roll the ink on each time anyway, and so you have three rollers, red, white, and blue, and you put the blue ink on one line, the white ink on another line, and you can print it all at once. We have used those newspaper line cuts a lot. If you can get your hands on some, do so. Most presses now, printshops have gone to offset printing and they don't use those little bed presses anymore.

Question: (Walt Evans)

Do you have any suggestions about how a group of students might go about coordinating a publicity campaign for an event or series of events? Could they use some sort of multi-media process and really coordinate everything into one solid publicity campaign for X event.

Answer: (Paula Dickson)

Sure. It is a matter of organization. You have your publicity committee for this event with a chairman and members, right? That's usually the way it works. And they sit down and plan to do the total thing which is going to involve any number of these media. It might involve newspaper ads, posters, fliers, radio announcements--do you have a radio station here? Do you have a truck that drives around and blares out the news as it drives around the campus? There is one at Ohio State they call the Rally Wagon, and it cruises down and around the buildings and with someone at the microphone and makes a lot of racket. Anyway, they sit down together and plan out what they are going to do in all these areas at the same time and then assign jobs. You're going to take care of the newspaper advertising, but first you have to have a coordinated total design and that has to be done by the group rather than any one particular individual. Granted, some individuals have more creative ability than others. You'd be surprised, creative ability is a funny thing. A lot of people have it and don't know it. They won't let themselves find it.

Question: (Walt Evans)

How far in advance would you feel would be the best for beginning to coordinate a campaign? For example, you have something booked scheduled for next March. You certainly wouldn't start on that now, but how much lead time do you need? About one month?

Answer: (Paula Dickson)

At least one month. Because it takes a while to work out the details. You have to get your sign order in ahead and you have to place your ad ahead, and if you're going to have anything done by an outside printer you should allow at least three weeks. If you're going to print invitations to a reception, you have to have that copy in the hands of the printer three weeks or more ahead in order to be sure you're going to get it in time. So a month would be a minimum if it is going to involve stuff like that.

Question: (Jan Rogers)

Our Union has its own newspaper.

Answer: (Paula Dickson)

Oh, great. You don't have any problems telling what you're going to do then. You print it yourself?

Answer: (Walt Evans)

We have a reprographic production lab at the downtown campus. We do the layouts and pasteups, they do the press run, folding, etc.

Question: (Paula Dickson)

What kind of press do they use?

Answer: (Jan Rogers)

They have some offsets, multilith machines photo and electrostatic master makers.

Comment: (Paula Dickson)

There is a lot of design potential in something like that. My gosh, you could print special issues on anything. Have issues set aside for special purposes.

Comment: (Jan Rogers)

We do have certain problems with this in that this Production Lab is at our Metropolitan campus too and we have to fight for time.

Comment: (Paula Dickson)

Well you have to get to know the person who is in charge of the time schedule, make friends. Fine, let's be realistic, it's true, you know true.

Comment: (Walt Evans)

I think that right now everyone I am sure realizes that publicity and public relations can make or break a program but they can also make or break the whole year total program. And with that in mind I am sure that after a little bit of a coffee break we'll get a good idea exchange.

SECOND HALF

Paula Dickson:

Why don't we talk about specific events you have coming up?

Walt Evans:

There was a discussion going on right here with Jan, Donna and Paula at the same time. Why don't you just continue that and let everbody get right in it.

Paula Dickson:

My question to Donna was what specific event you have coming up that you worry about right now. She said Orientation and I said how far away is it and she said two days. Next.....She mentioned Flash Gordon and all of a sudden great things happen in your brain when you hear Flash Gordon--it brings forth a lot of pictures. Maybe you're not old enough, but I saw all those old serials when they first came out and I loved every minute of them. It's a great take-off subject for design ideas using the graphic images effectively to tell your story. Now remember those magic words, "You can't rely on the printed word alone". You have to create an emotion, a response, from the person who looks at that or hears about what you're trying to tell and you can't do it with the printed word alone. You have been conditioned by television, see?

Jan Rogers:

Personally, I am interested in publicity stunts. For instance, we are hoping to have a car rally on the 25th of October. We are already planning a Volkswagon stuff if we can get a Volkswagon and I hope to get "The Great Race" movie as a lead-in, and all sorts of publicity as lead-ins. I would be curious to hear some of the publicity stunts you have tried down your way.

Paula Dickson:

Mostly the students do their own thinking up of publicity stunts, per se. Your mentioning Volkswagon reminded me of a terrific Volkswagon I saw the other day, handpainted, the fenders were built up, the tires were that wide, (indicating) and they had outlined every door, it looked like the outline of a Volkswagon--it was beautiful, just beautiful. I can see that blueprint of a Volkswagon telling about your car rally. Thinking images like that is a lot better than thinking words.

Jan Rogers:

Do you have any suggestions for our space week. We plan to bring Commander Scott Carpenter on campus to speak about the space program. We also plan to have some exhibits, and so far I don't believe we have all that much in the way of publicity planned.

Paula Dickson:

This is where you get your committee together and you sit down and you think up ideas and you scribble on paper and someone might say, "Wouldn't it be great if we could have some frogman flapping around the campus carrying a sign or something." The crazy things you think up, and some of them are going to be corny, may just work, but at least it gets you thinking. That's all you just have to do. Think about the possibilities with your group, and "Okay, who's going to wear the frog suit, not me ---- where could we borrow one, the YMCA teaches scuba diving". "Do you know anybody down there?" "Sure, Joe Blow".

Dan Piekarczyk:

How do you get people to do it?

Paula Dickson:

You have to involve them in the enthusiasm of what you're trying to do. You have to believe in your program -- then they'll do it.

Tony Kosoglov:

You mentioned you have a corps of design people there. How did you find them? They just came?

Paula Dickson:

Yes. They just happened along. You see, the craft shop is right there and kids will come in and make jewelry and work on leather thong sandals, they were very large this year, and the run of the mill student doesn't do this sort of thing, you know, the student majoring in marketing doesn't do this sort of thing, it's usually the fine arts student, and it's the only place on campus where you can weld anything and so it brings all sorts of people into the craft shop and they talk to each other and they talk to me and we sit around and we......

Tony Kosoglov:

You are established now. When you were just beginning how did you find them?

Paula Dickson:

They just come in. They are friends with each other. They come in to learn how to silk screen something and I show them. It takes a while. Of course, the instruction in the Craft Shop is all on an individual bases. When you work with a person you get to know him. It's about the only way. Meeting them in the lunch line you don't get to know a person, you don't find out how they think or what they are capable of. When you work with them on committees or on a project of some sort, that's when you find out what they're really like. And the guy who is making the sandals will see something there or see us working on signs and may get interested in it, and say, "Hey, you don't have an extra job around for someone who needs a buck and a half an hour, do you?" "Well, sure". That's the way it started, it just sort of happened really. They just come in off the streets looking for a warm place. Now, you mentioned Flash Gordon. Did you want to pursue that further?

Donna Miller:

Well, do you have any ideas?

Paula Dickson:

Maybe some of these people have some ideas. What do you think of when you hear Flash Gordon? Now what is your program going to consist of?

Donna Miller:

It is going to be the chapters of "Flash Gordon Conquers the Universe." It is divided into twelve chapters and we will show several each week up until the first two weeks in November. The first week of November is our space week, then we have about five chapters and we are ending then like that, the second week, the last day of our space week.

Paula Dickson:

Do people have to buy tickets?

Donna Miller:

We haven't decided on the prices. It will probably be only a quarter at the door or a dime or a nickel or something like that. Maybe even free.

Paula Dickson:

Well then what you want to do is get people to come and see the movie.

Donna Miller:

That's right. Get many interested, because it will be at all different times of the day.

Paula Dickson:

Will there be other events in connection with this?

Donna Miller:

At this time, we don't have a whole lot of things planned. We will have a movie, probably Jules Verne or some space movie, well, and then Scott Carpenter. We are hoping to get some space exhibits in, but they're very hard to get.

Paula Dickson:

Oh, really? The Space Administration has a lot of them. There's a lot of red tape. You know, I have waited as long as two years to get my hands on an exhibit I wanted.

Donna Miller:

And we're also hoping to come up with some speakers from NASA for this, and have quite a few things going on. Besides that, there's a launch, it's either right during our second space week or right after, so there will be a lot of things going on at that time and publicity stunts for everyone to know everything that's going on will help.

Paula Dickson:

Now, is there a committee to be in charge of publicity for this whole thing?

Donna Miller:

No, we have one publicity committee, and they do the publicity for all events.

Paula Dickson:

That committee should start working now on that event coordinating all the various ideas and all the various events you're going to have and work out a campaign. The things *they* think up are better and work better than the things anybody else thinks up, so *they* have to do it. It's the chairman's job, of course, to turn on this group so that they start thinking creatively together.

Audience question:

Do you think impact is the most important function of the things you produce? Does the product justify all the means? Do you do things for impact's sake?

Paula Dickson:

It depends upon whether that's what is needed in that particular case. Selling pizza--no. But to catch attention to people who might be interested in joining a theater tour, you have to make them stop and look.

Audience question:

What about purely informal things that might be passed up?

Paula Dickson:

You mean like, "Park between the lines" and things like that? There is no reason in the world why those can't be as imaginative and as well designed as any other sign.

Audience:

In other words, it is out of the ordinary.

Paula Dickson:

So people will read it. So it will communicate. That's the challenge and that's the whole purpose.

Audience:

And that includes all the way down to "No Smoking" signs.

Paula Dickson:

That's right. Here's an intersting thing. In the Sunday paper in Columbus they had a whole article on how they are going to do away with all traffic signs that have lettering on them. They are going to go to the European system of pictures and where there is "no parking here" or "no trucks allowed", they are going to go the International system of eliminating letters entirely so you would glance at the sign and when you see a stop sign you don't react to that word that says "S-T-O-P", it is that big red octagon.

Audience Comment:

I don't know whether you are familiar with the graphics for two things. The Olympics in Mexico, there is one technique that really confused me and that was the color filming of the codes. I think this could be applied to some campus things.

Paula Dickson:

There is a study going on now on our campus to make all the signs uniform in height and a color scheme that really means something. They are trying to work that out and it's a good idea.

Audience comment:

In Canada you see graphic symbols on all major highways and freeway signs. There was a lot of this in Mexico.

Paula Dickson:

Where did that get started? I think at the Tokyo Olympics they started using this type of thing.

Audience comment:

Every event had a symbol. All musical events and all signs were coded that way. If you wanted to get to an event, all you had to do was follow the signs.

Paula Dickson:

There is a good project for a whole year's programming activities. Follow the signs and just have the same format all the way through the activity's trademark. A color scheme, a design relationship.

Walt Evans:

Have you made any use of, or do you have any opinion on subliminal advertising, this power of suggestion, if you see it or if you don't see it, or doesn't this really apply?

Paula Dickson:

It hasn't applied to any of the things we have done up to now. We have been interested in telling what we are up to and not too many of those things are subliminal. You can fool around with far-out things like that. There was a student group that got together and did a multi-media experience for the creative arts festival in the ballroom and they made it a mock carnival and you entered through one door and you went through this experience--there's no other way to describe it. All these things going on and it affected you and you reacted to it and the you went out. And even just being there gave you an inkling of what this multi-media bit, what Marshall McLuhan has been talking about, the all-at-onceness of communication. People are becoming more and more aware of it and multi-media now is an art department plaything, but it is going to be used more and more all the time.

Donna Miller:

We're having a program and I'll tell you what the program consists of, and the kind of night it is going to be. You tell us what you'd do to get people to come. We are a commuter campus so we have to take into consideration that we don't have anybody here. Everybody has gone home. It's a Friday night, there's a great big concert going on downtown. We're having a movie with the Marx Brothers plus one of our chapters from Flash Gordon. We're going to try to put it on late, about 11 or 12 o'clock at night, so that if they wanted to they could come out here after. They could go out and enjoy themselves for an evening and then about midnight when things are starting to die down, they could come to the campus and see a movie. We assume that by then we are going to have a following for Flash Gordon because they won't want to miss the next chapter. What would you do to get the people to come after this concert?

Paula Dickson:

With Flash Gordon you almost have to take a camp approach to this type of thing. I don't know. How you talk about it, where do you go when there's no place else.

Donna Miller:

We had a midnight movie once before.

Paula Dickson:

How was attendance at that?

Donna Miller:

It was very good attendance. We had a dance before, nobody came to the dance but everybody came to the movie after. That's why it's an experiment in timing to see it students will come later in the evening after they have their eveing of fun.

Paula Dickson:

Well, the whole key is how you tell people about it. You have to somehow convey the feeling of this event, if it's going to be fun, it's going to be campy, it's going to be a gas, you better come and join the fun and have a few laughs. And how you present this feeling in your publicity..

Donna Miller:

It's going to be exciting. I haven't seen a Marx Brothers movie in a long time. It's sort of "in" right now.

Paula Dickson:

I am sure a lot of you are familiar with the work that Peter Max has been doing in advertising and that's the camp approach. It would fit appropriately with this sort of thing. That's of course color and design consideration. The message you are going to tell them has to do with words and you'll have to think them up. Who has a word? Whoever is going to carry out the work, though, has to be involved and enthusiastic about it or he won't do the work. And this is a volunteer thing, right? No one gets paid for any of this. The basic consideration in any volunteer work, and this is true in Girl Scouts, Boy Scouts, motherhood, all the way down the line, they aren't going to participate unless it is fun, and unless they are involved in it and enthusiastic about what they are going to do. Otherwise it is a chore. You give them a job and you have to let them do it their way so any suggestion I might have wouldn't do you a bit of good anyway because whoever is going to do the work is going to have to do it their way, which may be terrible, but that's the way you learn about it. As chairman, of course, you can guide the discussion and lead it, but whoever is going to do it has to be the one.

Audience comment:

There is a problem in bringing in new types of assaults on the seses. A specific example is the informational scientist who keeps his door closed. Now, what do we say to the thousands and thousands of people who come and say you're screwed up? Is it worth the ulcer?

Paula Dickson:

Oh, sure. It gives you a chance to get acquainted with them. They may be well founded, you don't know.

Audience comment:

They may also be educated perhaps in the experience? Or is that too much to expect?

Paula Dickson:

Hopefully, yes. That's the whole purpose.

Audience comment:

They go ahead and do anything?

Paula Dickson:

Sure. You should do things like that, but you can't over-do them. Once is enough.

Audience question:

How much do you get involved in total identification projects? Say a group or organization, the Union, is packaging stationery itself. Have you been involved? How do you do it? Do you enjoy it?

Paula Dickson:

You just brought up a basket of snakes. This year the Ohio Union Board wanted to get a new design. They had this old design for quite some time and they are sick of it. They wanted a new design, a new image. So they tried to think of a design they could put on their coat pockets and their stationery to be in all the ads on Union activities that were in the newspaper, and everything that came out of the Union Board Office would bear this seal. So they decided, "Well, what could we do that everyone would understand and would appeal to the masses?" That is where they made their mistake. They are not masses, they are a bunch of individuals. Anyway, so they asked me what I thought and I told them and they went right ahead and did their own and it is perfectly ghastly. I think if you don't believe what I tell you about design considerations, okay, alright. But I told you so. And it didn't do me a bit of good. And I wasted a lot of time and I got hot under the collar over it and they went right ahead and did their own thing anyway in spite of me and so, okay, that's alright, that's the way it has to be, but when they sent a letter to all university offices over my signature on that stionery it was just too much. I really objected to red, white, and blue, and it's a picture of the Union Building.

Walt Evans:

Is it that you didn't like the image itself, or don't you like corporate identity?

Paula Dickson:

No, it isn't the corporate identity. I think corporate identity can be very good, at least it gives some person honors or something OUA, that's all right. It was the design itself I objected to and all my objections came to naught. So it didn't do a bit of good.

Walt Evans:

We have done something like that out here with the emblem or logo you see on the podium. We have two huge ones like that. Stationery is now being printed in three colors--black lettering with blue and gold. We have done quite a bit with that. It is something we try to get on everything on which the Union Programming Board is involved. So their work has an identification.

Audience comment:

How is it working as an identification, Walt? Is it being identified without really being noticed? This is what I'm trying to drive at. If you get something like a triangle, well you don't really care what's on the triangle as long as that triangle is identified.

Walt Evans:

I think that you would have to pick a random student who is personally not involved and never comes to anything and ask him, "Does this mean anything to you?" We even went so far as to do this--Last year's outgoing president gave quite and impressive farewell speech to the Board, and it was decided to print this up in pamphlet form. On the front of it was a picture of him outlined by this triangle. It was just the triangle with the little word West on the rim right below. That is how far we've gone with it and there's quite a number of other things that have been done with it. To me, anyway, it is a case of building the total image.

Tony Kosoglov:

You don't have a tatoo on your arm do you? (Laughter)

Walt Evans:

I'll ignore that. It is on the State of the Union. On virtually everything that comes out. Was that the one you were referring to, Paula? (showing OSU decal)

Paula Dickson:

That's the one I was referring to. I think it's perfectly horrible and absolutely nothing I said to the fellow would shake his confidence, and he's the publisher of this thing which is a great moneymaker. He's very successful--he sold thousands of copies of this last year. The Union director even had to buy him a steak, because he didn't think he could do it, and bet him he wouldn't do it, and he's a very talented fellow when it comes to publishing something, but as a designer--no. So you see that? Bad design. When you come to effective graphics, design is a very important consideration. If you can get somebody on your committee who, well, looking through a magazine there are some ads that you like and you stop to read, as Volkswagon ads are great, they're fun. They have all white space around them and you see that little bug there--it's great--it's good. It's a good technique. Design consideration is very important, and if you have somebody on your committee tuned in to this kind of thing, it's very helpful because you won't make terrible mistakes. You have an Art Department here don't you? Who's in art here, anyone" Well now, see, who's the recruiter?

Walt Evans:

I know that a lot of them have taken art courses.

Paula Dickson:

Well we have to get the recruiter busy on that because you definitely, especially in publicity, have to have some design oriented people. The signmaker in your sign shop is essential.

Walt Evans:

We even teach a course in callagraphy here in the Art Department.

Paula Dickson:

We call that lettering.

Walt Evans:

We will be making more and more use out of this I am sure as the technique develops among the students. It's sure to be worthwhile.

Paula Dickson:

Oh sure. If you have ten signs or fewer to do, it is a lot cheaper and a lot faster to do them by hand than to run them through the sign press and with callagraphy you can really get some squashy things in there quickly.

Walt Evans:

We also have access to a very good reproduction laboratory with all kinds of multilith 1250's and photo duplicators and things like that, we just need a little lead time on it. I think Jan has practically been living there. Right? Metro has that too.

Paula Dickson:

Are you in fine arts, design?

Jan Rogers:

I edited my high school newspaper and I'm in an art class.

Paula Dickson:

Oh, on every campus there has got to be a cartoonist floating around loose. Make friends with him. You need him--recruit him.

Audience comment:

Can you do any external publicity things, or is it all internal?

Paula Dickson:

For other people?

Audience comment:

No. Let's say for Ohio State University, have you published or spread outside the campus?

Paula Dickson:

Well, this aviation day thing we did went to all the public schools in the Columbus area. It was a program designed for children out at the university air field and they had the buy there who wrote the book on paper airplanes and they had a paper airplane contest for children.

Audience comment:

You do have a university graphic department. Do you have any conflicts with them?

Paula Dickson:

They just have a new vice-president whom I have not met yet and we don't expect any conflict. In fact, we are looking to get financial support from them for some of the things we do. No conflict yet--never.

Audience comment:

What about helpful publications and resources, do you know of any ideas? Do you subscribe to any as a group? Or do you have any recommendations, a library or periodicals for reference?

Paula Dickson:

What kind of reference?

Audience comment:

I"m talking about graphics. Visual.

Paula Dickson:

Oh. *Art Direction, E. D.*, that's the best one I know. I subscribe to it and those copies get dog-eared. The most popular magazines--a great source--all those ads. You learn a lot from them. *Art Direction* is the best one I know for that. Of course, *Craft Horizons* always is interesting to look at too. You can translate some of the things in fine arts areas into commercial art advertising very easily. You look at a photograph of a piece of weaving and you can get a design idea for a post with these lines going. There is no telling where you're going to get a design idea next. You just have to keep your eyes open.

Dan Piekarczyk:

Do you feel that the design of the poster is more important than the quantity?

Paula Dickson:

Yes. Absolutely. The best designed poster, I mean if it is bad, no one is going to read it anyway. It doesn't matter how many you put out.

Walt Evans:

Do you think the old "Burma Shave" type ads would have any impact?

Paula Dickson:

Sure. Only don't over do it. Do it once.

Audience question:

What are the old "Burma Shave" ads?

Walt Evans:

A series of signs along a highway, each having about three words and they make up a little jingle. The Burma Shave Corporation, which was before the day of electric shavers, invented this and they sort of had a monopoly on it.

Paula Dickson:

I even remember one: "A peach looks nice with a lot of fuzz, but a man's no peach and never was, Burma Shave".

Walt Evans:

I am trying to think of one, it is something of that type.

Paula Dickson:

"Shiver my timbers said Captain Mack, we're ten minutes out, I'm turning back, I forgot my Burma Shave."

Walt Evans:

"A kindly man had no B.O., his whiskers scratched so she let him go. Burma Shave". At the time that these were all over the highways, they were a very effective form of advertising.

Paula Dickson:

Right. They even published collections.

Walt Evans:

This was the only type of advertising that this shaving cream company did at that time. So what is wrong with resurrecting something that people of college age now obviously know nothing about?

Jan Rogers:

We have enough corridor wall around here.

Paula Dickson:

And for people walking you can put the signs closer together. In those days I think people travelled an average rate of speed of 35 mph. Now at twice as fast you have to put the signs further apart and the letters have to be bigger. So now they put billboards up on sixty foot posts and one hundred and twenty feet long so that you'll see them instantly as you drive by. You have to take into consideration the change in tempo and of course electronic means of communication now. Things are moving. How are you doing with Flash Gordon here? Do you have any pictures, old comic strips for this? Do you have a comic book?

Donna Miller:

With just Flash Gordon it should have some appeal. I've never seen Flash Gordon and I'm really excited.

Paula Dickson:

Well, the fact that it was a comic in its day made it good--today its good but for other reasons.

Tony Kosoglov:

A few weeks ago in one of the used bookstores downtown they had some old dilapidated dogged-eared Flash Gordon comics. It might be good to have some of those around. There are different people who collect them.

Paula Dickson:

What was his girlfriend's name. Was that Dale? Dale Arden. Her costumes were only 30 years ahead of time.

Audience comment:

Also I've heard that during the chapters, they used to go to the ten cent movie on Saturday afternoon, and would get a little card and get it punched and you got into the 13th chapter for free if the others were all punched.

Paula Dickson:

There's a good idea. You can sell popcorn too. Bank night. Everybody who enters the theater gets a chance on something. They gave away dishes, ten dollar jackpot, I'm sure you could find something you want to get rid of.

Walt Evans:

I don't know whether you are aware or not, but Cleveland seems to be a very ethnic community. It has many nationality groups that seem to have centered in different locales. But around this area there are lots of people of Polish extraction. Over on the East side in the Shaker Heights area there are lots of Jewish and so forth. Do you think that some kind of advertising in public relations that might relate in this vein might be in bad taste?

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Paula Dickson

Paula Dickson:

I just don't know. We are going to have a whole month devoted to black art in November and they asked me to help find art works by black painters. Well, to me, I thought this was out of order because art has no racial boundaries, not now, anyway. There are the primitive arts that of course relate way back but it didn't seem to me that art ought to be compartmented that way. However, I went along with it and I found out. I made a trip out to the Columbus College of Art and Design, and found out that some of the most dynamic painting being done today is being done by black painters so we're going to have student works during the month of November. There aren't too many black students in fine arts at Ohio State. I don't know why. Anyway, I don't know what to tell you, Walt. I'm not aware of it myself.

Walt Evans:

I know that Baldwin Wallace a few years ago did a Polka Party. On the advertising it said if you wore white socks it would only be 50 cents each. It was a local thing at the time, but it worked for them.

Paula Dickson:

Fine. As long as it is in the right spirit, why not? If you started making fun of it, it would be a different story.

Walt Evans:

The whole thing was in the right spirit except it was not taken in the right spirit by a few people around the community. I understand it got pretty heated at times.

Paula Dickson:

Well sometimes it just isn't worth stirring up that kind of basket of snakes so instead of taking the chance that you might upset some part of the community, think of something else. It's a great idea, but we'll have to do it five years from now.

Walt Evans:

In other words, don't go too far.

Paula Dickson:

Well, if you think there's going to be a problem, avoid it. There are plenty of other ideas going around.

Audience comment:

Say our Coffee House was having an event this coming weekend and we put out fliers, a paper flier on a mimeograph sheet or something and set it on the a table in the hallway and have ten posters on the campus saying Coffee House. What do you think of an idea like this?

Paula Dickson:

It would depend on how it is designed whether or not people stop to look at it to see what it says or could read it fast enough and understand it to take it in. My experience has been with most mimeograph fliers, don't waste your time.

Audience comment:

If you took a mimeographed flier or something like that and pass them out. . . . . .

Paula Dickson:

Yes. Put them in the hand. Lots of kids stand out on the Oval and pass out fliers. . . . this that and the other thing. They stand on the sidewalk and stick it in the hand. You at least have to throw it away and sometimes you're walking along and don't have anything else to do, so you read it. But if you wait for them to take it, no, it won't work.

Jan Rogers:

One other thing that interested me is that we had a speaker and asked him how to get people to events and he told me to buy them. You said to pull people in off the streets. Could you relate to those two just a little bit? For instance, just pulling people off the streets.

Paula Dickson:

Well, that's what a barker does at a side show. He talks people into the place. And when we had our multi-media carnival thing, there was a barker who stood there and like a carnival barker got people to come in and see the free show. It had a lot of psychological overtones, but anyway, he did--he literally pulled them in out of the hall and shoved them in through the door, it was right next to the cafeteria lunchline, made them walk through and experience this thing.

Walt Evans:

Have you ever done anything in cooperation with food service in advertising a special event. Like when we're having space week, get the cafeteria to invent a space sandwich?

Paula Dickson:

Yes. We're going to be doing that this next year. The Union Board is going to turn one of the foods areas, it's called the Franklin, it doesn't mean a thing to anybody, nobody can remember which Franklin it was, whether it was Franklin County or Benjamin or what, but they are going to take this more or less wasted eating room which was used as an overflow room for the cafeterias, they are going to try and change it into an ice cream parlor. They can't do anything that is going to permanently alter the room. They have to use what's there, but by means of ideas, ice cream ideas, Ohio State has an agricultural school and they have a whole dairy department, and we're going to get their cooperation to come up with, oh, peanut butter and jelly ice cream, and things like this and they'll feature a lot of weird sundaes. Like the ice cream parlor at Larimer Square in Denver, which I'm sure Walt remembers. Well, they're going to use that as a pattern for their design and their menu, getting the cooperation of the university food service. They don't know if it will work yet, but it's worth a try.

Walt Evans:

Do you have any trouble getting their cooperation?

Paula Dickson:

I haven't been involved in that part of it.

Walt Evans:

I think your structure is so that it could go up the ladder and down the ladder.

Paula Dickson:

Yes. That's probably the way it will work. The Union Board will approach the Union food service man. The Union food service man will talk to the university food service people. They will talk to the dairy and it will all work out. It takes time, though.

Jan Rogers:

How do you feel about a multi-media thing which is programmed and goes from start to finish and is a one shot thing as opposed to, say, posters or any kind of a thing. You can use it any time of day. In other words, with a poster you can use it any time and in any order and go back and refer to it.

Paula Dickson:

Yes, that's right. Except you can have the multi-media thing last over a period of time. We tried something but it didn't work. They were going to have a happening down in the tunnel underneath the campus as a multi-media experience where you pay admission. It was to raise money for the Creative Arts Festival, but they couldn't get permission. They were going to use it as a money-making thing because everybody seems to like this kind of experience now. Maybe a couple years from now they won't, but they do now. But I think that for a specific event, for a specific time, that's not related to multi-media or the arts, you'd be better off with posters.

Jan Rogers:

Couldn't you use posters to supplement multi-media things?

Paula Dickson:

Yes. You should do all these things all at the same time. You should have probably newspaper ads, poster, fliers, radio announcements, and stunts, all for the same event. You shouldn't limit yourself to just one thing. You can't do that anymore.

Dan Piekarczyk:

Do you feel like building something for each event? Like maybe a rocket ship for space week?

Paula Dickson:

You have to get permission, but your time might better be spent doing other things that are more imaginative. Have a space helmet contest.

Jan Rogers:

That interests me--building the rocket ship. It's a possibility to get a few amateurs to shoot a few rocket ships off.

Paula Dickson:

Yes, if you can get them to come out and watch the rocket launching, while they're there stuff fliers in their hands about space week. Or you can have your sandwich man playing "Off Into The Wild Blue Yonder".

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Paula Dickson

Walt Evans:

Well, Paula, I want to thank you for coming up 125 miles from Columbus to be with us tonight. I think all of you will agree that you've been very worthwhile company and hopefully a lot of your information can be put into use.

Next week a gentleman will be with us who developed the first master's degree program in College Union work for the final session of this course. Max Andrews did this development of this master's degree program while he was director of Loeb Center New York University. Their Union building is either eight or ten stories high. It cost to build, when it was built, several million dollars and the land cost an equal amount because it is situated right in Washington Square in the heart of Greenwich Village in New York City. It is, I believe, a 100% commuter campus and his presentation is entitled, "What's It All Mean?".

Max has gone over the outline of this course and I am sure he is going to put together something very very worthwhile. By that time I should have information on where we're going to get together for a banquet. There will be no cost to all the paid participants of this course. When we announced College Union 101, one of the deals was that if you attended every session you got half your fee back. You'll get it back that night.

If you have any specific questions for Paula, I'm sure she will be happy to talk about them for a while. Otherwise, it's about time to close the book tonight.

September 17, 1969

COLLEGE UNION 101

WHAT'S IT ALL MEAN

presented by
Max H. Andrews

INTRODUCTION
WALTER B. EVANS

I promised you that I'd have a few announcements to make regarding the windup of the course tonight, I will make these during our break. Jim Schneider is on his way in here to introduce the guest speaker of the evening. I have been trying to get him to make one of these introductions all summer, but he hasn't wanted to, but I did get him to do it tonight.

JAMES A. SCHNEIDER

Since it's the last of our ten week session I have been asked to introduce our speaker tonight. We are very honored to have Mr. Max H. Andrews who is the originator of the Master's degree program in College Union work. He did this while director at Loeb Center at New York University. Mr. Andrews is a very highly trained and experienced Union man and is one of the top notch men in the ACU—I and so without delay, I present Mr. Max Andrews.

MAX H. ANDREWS

I have been on the campus for two or three hours and am most appreciative of the hospitality extended to me by Jim (Schneider), Jan (Rogers) and Walt (Evans). They walked my legs off this afternoon showing me throughout the building. I don't know how you people exist without roller skates, it must be quite an experience getting from one end of the building to the other within a ten minute class break.

The problems I am involved with at the moment might indicate that perhaps I should have been here at the beginning of your sessions instead of at the windup because I think you're looking at one of the great all-time losers in this business of college union administration. I was telling Walt at dinner this evening that we have spent since Febrary of 1966 planning a new Union at Queens College. We went to bid on July 22 on a 5.8 million dollar first phase of the Union Building and our bid openings on August 5th came in 3.5 million dollars over budget. So how much expertise I'm bringing you this evening I'm not sure of. So I have spent practically the last month living out of my tin cup trying to raise 3.5 million dollars before this coming Friday, two days from now: Hopefully we have it so perhaps the pendulum swung the opposit way and things may be looking up for us in our local situation.

As I understood the assignment for this evening, and this being the cleanup hitter is difficult because I have no idea about what has been said prior to my being here so hopefully it's not that repetitious and I hope really that the main strength of this evening will come from our informal discussions after the few minutes of prepared material that I have.

In accepting the assignment of talking at you for a few minutes on "What's It All Mean?", I have taken that this meant, why are all of us involved in this College Union business? Students, faculty, administrators, alumni, our campus families. From looking at the outline of your nine weeks it would seem to me that this is one of the most comprehensive development programs on any campus this year or any other year and you are to be complimented on your College Union 101 project. You might be interested to know that I have received three calls in the last three weeks from Union directors around the country saying, "I hear you're going out with Walt Evans to wind up their training or development program. Find out how it went and call us when you get back because this is something that we all should be doing and we want to find out the mistakes that were made and the good points and this sort of thing." So I think that your project that you have taken on this summer will be looked at with a great deal of admiration and from what I have heard since I have been here, it has been a tremendous success and I compliment you on this.

For the next few minutes I would like to share with you a highly personal view of what I think it all means. Is the College Union meaningful to our lives today and tomorrow? Is it relevant? I say, yes!, if we can understand what we are dealing with.

Simply stated, we are dealing with "leisure" - the use of or abuse of. Aristotle said, "business or toil is merely utilitarian. It is necessary but it does not enrich or enoble human life. Leisure pursuits, in contrast, consist of those activities by which a man grows." A great philosopher has said, "If you have known how to compose your life, you have accomplished a great deal more than the man who knows how to compose a book... The most illustrious thing you have to do is live!"

In the College Union, we have or should have the physical facilities and the program to make the art of living relevant to today and tomorrow.

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How can I, coming from the generation hung up on the Puritan ethic of "work never hurt you" or " a penny saved is a penny earned" and in an era where if any able bodied man fleeted the golden hours with a book of verse, a jug of wine, and thou, oh babe, either suffered pangs of guilt or ended up on the psychiatrist couch, be concerned with leisure? One can only consider some projections --

...The dominant age group of the 1970's will be the 20-29 category. This age group numbers 30 million and will increase to 40.5 million by 1980.

...Before the year 2000, Americans will be working 22 hours a week, taking 25 weeks of vacation a year, and retiring at 38 years of age.

...We spend 150 billion dollars a year on leisure now and this will rise to 250 billion dollars by 1975.

The quantity of leisure is no longer a problem, but the quality sure is. In 1946, (pre-television) people went to ball games, sat in saloons, and spent millions each year for admission to movies lured by cheap tales of murder, lust, and romance. A recent survey shows that in 1969, we go to ball games, sit in saloons, spend millions on movies and have progressed in 23 years to three hours a day of watching television lured by cheap tales of murder, lust, and romance (with commercial breaks). I guess this is quantitative progress, but I'm sure that the College Union can improve on the quality of life, if this is all we have to compete against.

As I understand it, history begins with Chicago '68 for many young people are attempting to enrich or enoble their lives by looking inward. Hard rock is sacramental. Paul Goodman says that, "the original sin is to be on an ego trip that isolates." If we have learned anything from Woodstock and the Isle of Wight, from sensitivity training and the nude theater, it is that one of the most powerful things we have going for us today, in the search for living, is young people's belief in the power of the close presence of other human beings. I submit that since 1815, the College Union has been and is the best and greatest "be-in" on earth.

Now, how do we bring all of this to bear educationally on the College Union? A philosophy of College Unions is determined by many factors: educational philosophical developments; the dominant philosophy of the parent institution; the proved psychological needs of college students; the interests of these students; and the way in which we, as college unions, interpret these needs and interests.

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The prevalent philosophy of education which is manifested on most of our campuses, is one of total development of the personality--or, preparing our students for a full and rich adult life by awakening in them interest and pursuits which may be used for constructive development of self and society. Man can no longer live by intellect alone; we are of an age in education which recognizes the necessity of the development of the social, cultural, and recreational areas of the character, as well as the intellectual. The concern of educators for this development stems from what is known about human development, requirements of adult life, and the desire to improve that life with constructive actions on the part of the members of society.

We are told that man has not developed anywhere near his potential; that he is not using his native resources to anywhere near his capacity. The reasons cited for this are many, but chief among them is that man has not been taught or given an opportunity to use these capacities. Education, it would seem, has been too one-sided in favor the academic. The pressure to select a vocation quickly has prompted too many of our students to forgo development of other interests; and our parent institutions have not done that much to negate this. Man learns a vocation, or profession, while in college, and anything else he may pick up has heretofore been accidental. Within the past century, and particularly since 1915, we have started to come around to an educational belief that states that all areas of development are important and that colleges must undertake the responsibility for this total development if they are to be true to their educational function. What do we know of college student that would influence our philosophy and practices?

We know that, very often, they are solely vocation-minded; that they come to college with a set of values and beliefs which may not be conducive to selflessness; that they need to belong; that they need to be accepted; that they need a voice in the management of that which affects them; that they need to further learn heterosexual adjustment and social poise; that they need to develop one area of activity which will be meaningful to them; and on and on and on.

What do we know of the demands and pressures of adult life that will influence our philosophy and practices? We know that man's leisure time is increasing faster than his ability to handle it. There will be ample time for doing nothing and more than ample time for following non-vocational pursits. Where will man acquire the interests and skills with which to use this time, if not during the period of his higher education?

Additionally, we know that technological increases have made, and will continue to make, job neurosis an easy thing to acquire. Meaningfulness has gone out of most work and this will continue. Man is required to perform tasks which are parts of a whole that he will never see, and cannot be expected to understand. Frustrations and tensions grow, and must be internalized because there are no outlets for them. All of us are aware of the fact that internalization of these frustrations leads either to "ulcerville" or an early grave. In the face of this, our responsibility as college union boards and staff becomes quite apparent: preparation for a life which will be meaningful to the individual and which as achieved a sound level of adjustment to modern social ills. Our preparation goes even further; we aim to prepare students to function more effectively while they are in college, as well as for after. Development of leadership techniques and capacities for responsibility are vital parts of our tenets. Our students must have the opportunities to express themselves; to learn to work well with others; to learn to seek responsibilities; to become a part of the institution. This latter is particularly difficult on a large campus where students become IBM numbers and feel that they are just a face in the crowd. It becomes our responsibility to make known the opportunities for meaningful relationships and experiences which our union boards and committees can offer.

To some extent the parent college influences the philosophy under which we operate in the sense of the way it undertakes to meet this obligation to total development. If a college does not provide for a strong, well-developed extracurricular program, with professional guidance, then it becomes our responsibility to sell such a program. Since such a cross section is represented here, we can assume that the college we represent has such an interest. But, the strength and support that each of us gives to extracurricular programs must be sufficient enough to get the point accross, and if it is not, then we must attempt to make it so.

The dominant philosophical statement, a belief in the total development of the character, needs further examination; it implies development of interests and skills--social, cultural, and recreation--which may be acquired in college and related to practices after college. It implies the development of a sense of responsibility for one's actions and a capitalizing on voluntary interests and pursuits and turning these into meaningful interests and pursuits. It means exposure to a variety of experiences with the encouragement and guidance to select certain of these experiences and develop them. It connotes development both as an individual and as a group member. It implies the development of socially acceptable traits and actions. It implies a willingness to learn when learning is not required by enrollment or couse credit or the grade syndrome. To sum it up, it denotes a willingness to better one's self, with the added benefit of contributing to the betterment of others through responsible and meaningful actions. One of the toughest things for us to do is to keep our College Union operations up to date with the purposes of higher education, and the needs and interests of the people with whom we deal. Our operations must be geared to providing outlets and means for student growth as well as serving our other publics.

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The College Union has a service function which it must perform for all members of the college community. As the center of the college, it is a facility which offers a myriad of exposures and experiences and services such as no other facility on campus can. It is a place to eat, to relax, to play games, to study, to debate, to dance, to participate in both formal and informal discussions, to meet new and exciting people, to see films, to hear concerts--to do almost anything. And these activities have an underlying purpose; they are not randomly selected. They are based upon what we know and what we are continually learning.

The constant fluctuations in student interest and pressures of the times presents other concerns for us. As I have said many times, the name of the game is change. And changes are happening so quickly that we aren't keeping up with them. As an example, do our programs mirror the concern of every communication media with the morals, moods, and search for identity of college student--do our programs consider the explosive growth in population and economy, making college a necessity rather than a luxury. If, according to the educational record, by 1970, fifty percent of all beginning college students will start their college education in public community colleges--if by 1975, 3/4 of all college students will be enrolled in 500 multi-versities, what then becomes the essential issue to us in the College Union?

I think the over-riding issues can be summed up as a tremendous dehumanizing effect in our university life of the future. We have seen ample evidence of it this past year. Students are dissatisfied with their status--with the dehumanizing process and practices of our multi-versities. They are seeking an identity and we are not helping them. Can the union bridge this gap between student and student, student and faculty, student and administrator? Individual affluency, mobility, new sets of values, a new climate of freedom in political and social action, in personal behavior--all changes involving the union and suggesting an overhaul in our approach to the communities on our campuses. The essential issue then for the College Union in the future will be how to cope with size; how to cope with a different kind of college in the data processing era.

Will the union meet the changes necessary? As a crystal ball gazer, I would predict several things--as much as I hate to see it come, we must face up to more automation in our service areas, instead of "service with a smile", we undoubtedly will be facing more "tilt" signs, or "sorry, machine empty". As our union publics spread further on the campus or off-campus, many of our services must be converted to where our publics are. Our facilities will change. The unions of tomorrow will include health club facilities and exercise rooms as frequently as they now include a snack bar or a lounge. Outdoor facilities will be a must. Multi-purpose rooms with tilting floors to convert them from sloping floor auditoriums to flat floor ballrooms; slide-back building roofs for outdoor-indoor living; dial-a-service directly from the dorm room or home to the union may be with us faster than we realize. But, as we approach the "superversity" stage and before it becomes a "stupor-versity" to our students, we must achieve the humanizing influence that is unique to unions. By the year 2000, we will have to use our buildings twenty-four hours a day instead of eighteen and our programming must draw on all the creativity and wild imagination at our command if we are to meet this challenge. Granted many of our cultural programs may be programmed via closed circuit T.V. to the home, but I predict that by 2000 social dancing may make a comeback--the days of the big name band may return--or even spin-the-bottle.

Our commitments to training your people will increase including union boards and committees who will go overseas as a unit to train our overseas neighbors on the strange ways of social, cultural, and recreational programming. Increasingly, union boards have got to pay more than lip service to the philosophy of citizenship education. The community service role must be as frequent as the Friday night party.

As the individual wealthy patron was the chief support of the arts in the 1880's, the university assumed this role in the 1900's and in the 2000's, it may well be that the college union board will be the chief philanthropic support for actors on stage, musicians in concert, writers published and painters and sculptors-in-residence.

If we are to humanize our product by 2000, we've got to improve our selling techniques and this means breaking with traditional form and language and getting our reports, publicity gimmicks, and promotional techniques ahead of the times.

The challenges to us in the future are quite frightening; we must, somehow, maintain the "humanizing function" on our campuses. Although we too will feel the effects of mechanization, we cannot forgo the one-to-one contact which is so vital to a union operation.

The volunteering aspect, or the College Union as a volunteer organization, is an area that has been bothering me and as you might note, I prepared part of this at home and on the plane today stuck in something else that I think might be germane to our discussion this evening and later on. I get worried, or am worried, particularly in our urban situations about the lack of volunteering for our kind of organization.

I think that one of the horrible trends that I perceive, again in the urban situation, is perhaps a return to the 1930's when our College Unions were primarily staff run, and we call it for one of the gimmick titles the "Smorgasbord Era" when literally the staff put on the program and the students sampled a little bit of this and a little bit of that and I think that this is perhaps in many ways the trend that our resort hotels have taken, the YMCA's, the YWCA's, have taken, yet we in the College Union field since the 1930's have been literally"in" the campus democracy stage whereby our whole concept and idea is of the volunteer and our whole American society, at least as I perceive it, is built on a history of volunteering and I'm not sure that I like what has happened. No longer do we have volunteer committees in our community to raise funds for worthwhile projects--we hire a professional fund-raiser to do it. So I get a little up-tight and I think, "What is going to happen to government in our towns and cities that we live in if the whole history or the philosophy of volunteering goes by the board. What's going to happen to many of our good and worthwhile organizations that are built on the philosophy of volunteering?" And I think that the College Union is essentially an administrative organization as oppsed to legislative or judicial, and we depend upon volunteers for success.

Volunteers have been the real foundation of our society and volunteering is one way that we stay human and "humanize" our product, the Union. So I'm wondering what is to be gained by this type of organization, for you as individuals who are here tonight who are literally our volunteering society. I think there are a great many personal values to be gained from this kind of volunteering as you have done.

One personal value that I think you gain from belonging to this kind of an organization is for the fun and adventure involved in it. I see nothing wrong with fun and games in our Union. We get uptight every once in a while and feel that this has some real validity in education, that it can't be done. We get very unhappy when Newsweek magazine writes a feature story about College Unions and calls it the sandbox for the graduate students and the ice cream parlor for the undergrads. I see nothing wrong with this kind of a piece of our total development as human beings.

Second, I think that there is a great deal to be gained from just the social contacts that we make from belonging to this kind of an organization.

A third personal value as I see it is the matter of your own inner self-fulfillment of learning to operate in an atmosphere of "we" instead of the self-interest and the organizational patter of "I", I think this is perhaps our greatest personal value that we gain from this kind or organization.

A fourth personal value that I think could be gained from volunteering to serve in this kind of an organization is that you are action-oriented people. You are the "can do" kind of people. You are the people who staple egg crates to the roof of a room to make it into a coffeehouse. If something needs to be done- it needs to be painted, you will get off your fannies and get it painted. You are the "can do" action-oriented type of people. The real thrill I think is to act with others in a committee kind of structure to achieve a goal that benefits many. By this, the kinds of things you do on campus are benefiting the entire campus.

When we talk of volunteer organizations, who are we? What makes us different?

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I think one of the things that makes us different is that we are free to participate or not as we choose. Nobody dragged us into this. We volunteered for it, we can leave when we want to, and this whole freedom to participate and give of ourselves as long as we can is so important.

Second, I think that our committes and Unions are open to anyone and the only criteria usually is interest. If anybody has the interest, they can get on one of our committees, so I perceive that there is no snobbism or cliqueishness or you have to be somebody to get involved in this kind of an organization. We are open to everyone.

Three, we build our own policy and direct our own activities. This is one of the few agencies on most campuses with this kind of a freedom.

Fourth, we build or create a public, depending on how well we do our job. If we do not put on a good program, we're not building or creating an audience. So we can rise and fall on the success or merely on the ability of how well we do our own job.

Fifth, we grow and gain leadership roles based not on influence or popularity or how much or how loud we talk, as some organizations on campus are famous for, but we progress on the basis of how well we plan, produce and evaluate a social, cultural, and recreational program for our entire campus.

If it is true as Galileo said that, "you cannot teach a man anything, but only help him to find it within himself", then the volunteer work of a College Union can be the greatest good a person can do himself.

The alternate seems to me to be more dehumanization and more mechanization in the name of efficiency. One of the things that I picked up years ago that I think is still valid and I would like to share with you for what it is worth--I think one of the problems we have with volunteer organizations is commitment to the organization. I think that if we understand certain things that this may cure, if you have this problem within your Union Board here of a constant turnover, I call it the three t's:

task-limited
time-limited
talent-limited

I think this is applicable not only to our College Union Board but also valid for our community organizations.

First of all, we have to know what our job is. We have to know what our task is.

Do you, for example, have spelled out in writing and well-publicized exactly what your task is on this campus? Are you the primary agency for planning and producing a social, cultural, and recreational program for the students and the members of the campus community? Spend time determining your goals and objectives and determining your task, setting up guidelines for this. I think one of the worst things we can get involved in is competition with other organizations on campus simply because none of us know what we're doing or what our job is on the campus. So take time to set the limitations and the guidelines of the task on the campus.

Time-limited. One of the most difficult things I think for any volunteer who joins an organization to accept is never knowing when his job is done. I think we make a great mistake in not recruiting people on a terminal basis and I think maybe this is one of the real values of the Union Boards in the Community College situation. You are already time-limited. You basically have two years. I think one of the disadvantages of the four year institution is that by the time you are juniors you are pretty much worn out so I think if we can recruit our committee members or they volunteer, don't hesitate to tell them how much time is involved with this particular thing that they are doing. I think again this applies a great deal to our community type of organizations.

I have no qualms whatsoever for signing up for a volunteer organization in the town I live in if I know it's going to be two months or it's going to be three months, or if it is going to be one night a week. But the kind of organization I will drag my feet forever in joining is the organization that I don't know how long it is going to drag on and in the kind of pace we live in today I think that this is extremely valid with all the other time pressures you have, let committee members know how much time is involved-whether the thing that they are working on is for six weeks, or for a week, or for two years, or what. Then they can give themselves to this.

And then talent-limited. Do you do anything in the way of determining what sort of talent is on campus? Do you use surveys or questionaires to your student body to find out what talents are available to you so that you can tap them for a specific kind of thing? Who are the artists, who are the musicians, who are the silkscreen experts, who can run the ditto machine? Find out what the talent is on campus. These are perhaps people who would not normally volunteer for a total commitment to a Union program, but would respond to your recognition of their talent if they knew it was going to be used for this. And then adding to the three T's an "O", organization-limited.

Again, as I tried to say previously, many times our guidelines are determined by our parent organization which would be the college. Find out what your organizational limits are and use them to the full extent. Whether this is a cure or not for some of our volunteering problems on campus I am not sure, but it has worked reasonably well for me.

Now back to our main strength--leisure. I think to some extent we may have failed in our understanding of what our business is primarily in the College Union, that of leisure. We may have provided a bigger and better crop of spectators at ball games or the theater, but not enough bookworms or creative hobbists. We have too many saloon stool sitters and not enough weavers, guitar players and wine makers. We have the economic means, but have our unions lit the fire in the individual student who will forever pursue a wise use of leisure time?

What are some of the nity-gritty things we can do that will make it possible to give meaning and relevance to the premise that what we are is leisure and who we are is human beings.

First, we can design our buildings for "be-ins." A building that permits continual "visual communication" and not a succession of rabbit warrens as personified by our school buildings of today and yesterday.

Second, we can provide music listening-browsing rooms that will kill a depressing fact, i.e. "although the U. S. has the highest level of formal education in the world" a recent gallup oll reported, "fewer people here read books than in any other major democracy." The poll disclosed that at the time of the poll only 15% of the population was currently in the process of reading a book. This kind of makes you wonder what kind of an inner dialogue can be conjured up by a non-reader on a gray day?

Third, we must provide in our buildings and program for the "individual individual." Someone has said, "we should all set apart for ourselves a little back shop, wholly free and our own, to establish our true liberty, our solitude, and retreat. There, we must entertain ourselves with ourselves, laugh and talk as if without family, friends, goods, or attendants. So if it comes to pass that we lose any or all of these, it will be no new thing to do without them." For the Union, this might be the arts and crafts shop, the photo hobby room, the music listening room, the poster shop, the exercise room, or the sauna bath.

Fourth, we must provide for the creative impulse, whether it be a shelf to sit at to write a poem or a soundproof room to practice with a recorder.

Fifth, we must provide for the do-it-yourselfer. Russell Lynes has said that this is how "we are reclaiming in small ways what technology has taken from us in big ways." A Union slop shop to repair a radio, to wax skis, to make a jug of wine, to paint a poster is a must.

These are only a few concrete ways that we can give meaning to our Union ideal of leisure.

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Harriet Van Horne summarizes well when she says:

DEVELOP YOUR POTENTIAL

"It cannot be denied that most human beings go through life with their potential only partially developed. We're all like the North Atlantic icebergs--90 percent submerged. We keep busy to avoid the self-searching and the discipline essential to self-development. We feel estranged, but don't quite know why. We conform, but wish we might be daring, bold, and totally free of the prison suit society has zipped us into. We are all seekers of meaning, thirsters after joy. If our jobs fail to satisfy these inner drives--or if they do satisfy but leave us drained in the process--surely the leisure we now have, and the surplus to come, should be invested well. Our true business on this earth is to shape our lives to fit our inner needs. Nobody's work, however grand or important or dangerous, can fill every need. No one is too old to learn a new skill. Socrates, as an old man, found time to learn music and dancing, and thought it time well spent.

Misery and boredom are not the inevitable lot of man. Bertrand Russell, at 97, wrote that he had spent his life in pursuit of a vision--to care for what is noble, beautiful, and gentle--and that he considered the years and the quest infinitely worthwhile. The real crime against the self is to have no quest, to loiter your life away."

William Hazlitt, the great essayist, noted 150 years ago: "To do anything--to dig a hole, to plant a cabbage, to move a shuttle, to work a pattern--in a word, to attempt to procude an effect and succeed..."

What we choose to do tells the world much about our heart and mind our acceptance of self. If what we choose to do in our College Unions is to enrich or enoble life--then we have answered what it is all about.

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QUESTIONS AND DISCUSSION

Walt:

Thank you, Max. I didn't hear all of that because the coffee was brewing, but I certainly heard a few new things myself and I'm sure you (the class) did too. I hope that it raised a lot of questions so we can have a good lively discussion going here during the second half. We are very fortunate tonight because there were some left-over potato chips and coca-cola from the night before last and last night's Orientation. I see Ted Lesniak just came in, I've been inviting him to these all the time and it was his department that over-ordered and so we benefit by this tonight. Let's take a reasonably short break, let's make it about nine and a half minutes. There's coffee out there, also some coke and chips around, strictly self-service, and we'll come back and get something going.

SECOND HALF

Walt:

I promised you last week that there would be some information on a little get-together and I have some things tentatively on it. I don't know how the budget is or how many of you are contributing that extra five dollars by not having attended all the sessions. Amy has a record of it. I'm not sure she has kept it real accurately, but she says she has so I've got to go along with it. The tentative plans are made. If there are a great number of you who cannot attend, please say so now because it almost has to be a decision-this is it and that's the answer. October 3rd, Friday night, at Jim's Steak House down in the Flats. I have arranged a steak banquet that's pretty well set up. Is there anybody who knows now that he could not make it that night ? Western Campus, there is nothing in the way of an event booked. Metro Campus I don't know about, but let me get just a quick look at any large number that can't make it. It will be in the evening probably around 7:00 PM. It will consist of no long speeches - I hope - because there will only be one speaker--me. At that time hopefully all of the course transcripts will be done and ready; the group pciture that was taken I ordered enough prints for everybody, and a couple other little details that I would like to have. I might have a little bit of homework for you to take about five minutes doing there that night, but it won't be long. This is all tentative. I'm not promising Jim's. This depends on how much I can haggle with the price with the manager. He didn't sound like he would haggle very easily. Otherwise it will be some other place.

But is the night okay with most of you? I see one who shakes his head "no", one, two, it's okay? See what you can do about that night. Fine. Reserve that night if you will, please. You'll all get notice by mail with a return postal card as to whether you will be able to attend or not because we will have to order an exact number of dinners, and once you order them you pay for them. Please return the postal card, commit yourself, and then that's it.

Okay, questions. Max is capable of handling just about anything in the way of questions and so here he is.

Max:

One of the things we thought might be possible where this is the final session, and I don't know, the ninth or tenth session, but hopefully over the eight or nine weeks some things have been unanswered or you may have been embroiled in a subject and had to cut off because of the time and you might want to continue it. So hopefully we could use this as sort of a mop-up session of anything that is left over or wasn't touched on during the eight weeks that has been bugging you and so let's wheel and deal for a few minutes. I have three planted in the audience who have guaranteed they would come up with a question to get us started. I think their names are Jan, Jim, and Walt. Yes, ma'm.

Question: (Donna)

How do you feel about the Union president or the Union executive board, people in charge of the board, itself, which is the committees, being elected by the whole student body? Do you feel that the Union should in some way represent the opinion of the student body or do you think that the whole student body should be left out?

Answer: (Andrews)

I am against popularity contests to get the leadership of a volunteer type of organization. I believe that if we're starting from scratch as you have three or four years ago, that perhaps the first year of a Union Board on a campus you have to borrow known leadership to get started, but from then on I think we ought to grow our own, and one ascends or descends, whatever way you want to look at it, to the Union Board presidency on merit and worth to the organization and not on a popularity contest from the student body.

I think Student Government is most effective in that way, and this was the rather cynical or snide remark that I made that there are organizations who do a lot of talking and there are a lot of organizations like the Union Board who are the action-oriented people. So I feel strongly that the Union Board hierarchy or executive committee or officers should be elected by the members of the Union.

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Question: (Dan Piekarczyk)

What kind of program at your campus works best? What type of program?

Answer: (Max Andrews)

I think without question the Coffee House is the big thing in the New York scene right now. Second would be the controversial speaker, and third the major concerts area. But then we do some pretty stupid things, it seems to me, it's amazing, I'll never be able to understand it, and why we don't get picked up by the Society for the Prevention of Cruelty to Animals. One of our big deals is turtle races and why we haven't got arrested I don't know, but we have what we call a Retrogression Day in the spring, sort of a Spring Fling sort of thing, and all of these turtle races and kiddie car races and all this sort of thing and it's quite popular.

Question: (Dan Piekarczyk)

How does your Spring Week or Day -- how does your campus react to it?

Answer: (Max Andrews)

Exceptionally well. It's one of the biggest draws that we do all year. And I think a fourth in rank order and surprising in some ways, but not growing tremendously--the campus I'm on is 26,000 students, 100% commuter, and they always will be--there never will be any resident students on the campus. One of our big events that has grown in four years from 100 attending to 1,000 attending in the fourth year is our student-faculty night. We're getting 1,000 faculty out to the student-faculty night in the Union. This is primarily Monte Carlo. We rent roulette wheel and set up the whole Monte Carlo thing and bring in a "Mickey Mouse" orchestra so that the old folks can do the businessman's bounce and we have fortune tellers and the whole thing. It has grown tremendously. In a so-called sophisticated commuter campus it continues to amaze me, particularly when faculty members have to drive an hour each way to get to the event on a Saturday night. It is really quite amazing.

Question: (Walter Evans)

What is your source of supply on this gambling equipment and so forth?

Answer: (Max Andrews)

You can send to, what's the place in Las Vegas, Harold's Club, and they send you all the junk for free.

Question: (Walter Evans)

We had to pay for it a couple years ago. I thought you meant you had the full size.

Answer: (Max Andrews)

Oh, I mean from Harold's Club we get the promotional materials, the hats, the kit, and this sort of thing. And then from the local Knights of Columbus or the Elks Club, from the churches, we borrow the real game equipment, the real gambling equipment.

Question: (Tony Kosoglov)

Do you feel that the name Union is appropriate for today's student? Or do you hear of any other colleges around the country having a problem with this name, Union?

Answer: (Max Andrews)

Well, see, you're talking to an old-timer. This is where my hang-up is. Plus a person who knows that the College movement and the College Union name outdates the Labor Union movement by 30 years. In other words, we had first bids, we should have copyrighted it or whatever you do to get a sole possession of it. Certainly the Labor Union movement has gotten much more mileage out of the word than we have and you can run into all sorts of problems. I run into it particularly in fund-raising in that you run into people who you solicit for money and they'll say, "I'll be damned if I'll give to a union", people who think we're involved in a labor union movement. Yet, what other name better personifies the unifying force on campus?

Now, to be realistic, forty percent of the nine hundred and fifty college unions in this country use some name other than Union. I spend ten years at New York University with the Loeb Center and it was named the Loeb Center because the Loeb family gave us three million dollars towards building a building. So for that kind of money, you put their name over the door and call it what they want to call it. I think in basic terms of what we're doing and what we are and what our mission is, the College Union is the best expression for it.

Question: (Tony Kosoglov)

Do you feel that students will identify more or less with the Union or against the Union? Like we're members of the College Union Board, we're members of the College Union. Now, generally, the Union is for all students. Do you feel that a student who is not on the Union Board feels rejected or against it because the Union is like a close family tie. If you're not on the board you might just as well forget about everything. In that respect, do you think it would be better to have a different name?

Answer: (Max Andrews)

No. But I think you have got to do several things to support what your're doing. Your acceptance by the general population on the campus in my opinion, will be in direct correlation to the quality and quantity of your program. There is your first image. The second image is promoting your triangle. You have got the start of something that is saleable in terms of a logo. My own observation is that you are one of the few College Unions in the country that has a really distinguishable logo and as far as I know you use it on everything. I see it on big boards that are hung, I see it on printed material --this is the kind of image then. The third thing is a Union fee. Thre is nothing that makes a person feel more that he beongs than if he is paying something. I don't know if you have a ten dollar Union fee or two dollor or whatever it is. And then I'm an exponent of the Union giving every person on the campus a membership card, wallet size, in the Union. So these are some of the kinds of things that I feel are important to selling your product.

Question: (Tony Kosoglov)

You see, I'm from Metro campus, and we don't run under the same logo. We're actually separate from Western. Next weekend we have to come up (there's a group of us that are getting together with the Student Government) with a new student constitution. We have to draw it up and it will be two days, Saturday and Sunday, over there at the Hospitality Inn. The idea is that they (administration) feel that we should become part of the Student Government. In other words, be like a programming committee of Student Government; whereas, because I talked to some people, they said that Student Governments give them all kinds of ulcers and everything else because they don't have anything to do. I guess they want somebody like the president to say, "Well, I'm a president who automatically becomes a chairman of the programming committee", Okay, you can go along with that just so they can more or less stick their nose in it is the way I feel. Do you feel it is beneficial to the Union to become part of the Student Government organization or do you think they should remain separate and work with the Student Government?

Answer: (Max Andrews)

You touched on a sore point. I see absolutely no validity to the College Union or the Program Board or whatever you want to call it being subsidiary to Student Government. Over the years I have developed a rationale which to me makes educational sense, it may or may not be acceptable to you, and it is based on this. I feel that if Student Governments on most campuses got out of the business of social programming, which is basically all that many of them do, and went back to the business of student government, which I feel is legislative and judicial and got involved in the health, welfare and safety of all student on campus both Student Government and the Union program would be much better off. Parallel to that and equal in importance is an administrative sort of organization based on a voluntary society responsible for the social, cultural, and recreational program for all students on campus. This is what I was talking about with task limitations, time limitations, and talent limitations. If we set up our guideline, and this I think is one of the problems we run into, that no one has ever sat down and determined what the role of student government is on campus. The role of the Union is much better defined. And I think that if you do this you will find that they are parallel tracks and that there are many ties, the analogy being a railroad track. Student government going this way, concerned with the legislative-judicial functions on campus and the government of all students and the Union Board on the other parallel responsible for the social, cultural and recreational programming on campus that there will be many cooperative things that you will want to do and that you must do, and I have absolutely no qualms whatsoever to being asked or even going to student government and asked, "May we run the social activities involved with Freshman Orientation". On many campuses Student Government is responsible for the Freshman Orientation Program. I feel strongly that the event of the whole Union year is the Freshman Open-House. I don't know whether you use this kind of a gimmick, but that I feel should be an integral part of your Freshman Week activities. I don't mind being subservient to Student Government for that particular event or cooperative with them on this either. Many times it is more than helpful to pool budgets if you want to bring Bob Dylan or a name entertainer that neither organization can afford to bring to the campus, why not get together and pool your budget and for that one event bring him on campus.

Question: (Tony Kosoglov)

I guess what the problem is, it gets right down to economics. Our Student Government actually, I don't believe, has any money to bring about any recration for the students, so right away they want to put their name on it. Whereas, we have quite a big budget exactly for this. Either the administration really doesn't recognize the students that much as far as a judicial approach because if the student takes care of the student, Okay, the student has some sort of power and he comes up. Naturally what would happen is that there would be an appeal from both faculty groups and right away you're taking the power away from the students, so it would be sort of like a big joke.

Answer: (Max Andrews)

But this is not unlike our judicial system in real life in the community. We go from appeal to appeal to appeal until it reaches the Supreme Court so probably this is good citizenship training on the campus.

Question: (Tony Kosoglov)

But still it is on the same plane. I believe that students would be much harder on their peers because with the faculty members there always seems to be like the psychology major who practices psychology sitting down and saying, "Well, maybe you had a little problem and this is why you did it and we'll just slack off". It seems that, say a fine or a punishment or something that is levied by a student or a student judicial group has no real meaning and this is why they are getting all frustrated in student government because everything they want to do the faculty says well go ahead and do it, but the administration is saying, "...but do it our way." Instead of advising they are telling.

Answer: (Max Andrews)

But yet, not knowing anything about your situation, obviously someone somewhere along the line has sold your college on the value of the Union Board so that you have status and function and budget, etc. Why do you feel a need to give this up to Government? Why can't Government do the same selling job that you people did to get their role established on the campus?

Tony Kosoglov:

They are trying to use the Union as part of a promotional gimmick to get what they want. They want to bring us under them so all of a sudden they...

Max Andrews:

They're riding on your coat tails?

Tony Kosoglov:

Right. They want to receive this recognition. Actually, I don't believe there is a member in our Union that wants this but it's, "well, we think this would be best". This is what we're going to have to fight out this weekend, to find out exactly what we feel.

Max Andrews:

Anything more I can say to support life? I feel strongly that this is something that you have got to continually keep selling to your administration and to your governing board whatever it be, be it a policy board or a board of directors or an administrative official. And from what it sounds like you people are doing a good job and this is the name of the game. If your product is good, people will buy it.

Tony Kosoglov:

It seems like they want to use our function. I have another question. It's about commuter campuses. It seems like we always ask the question, when do we program? You are in New York City, right in Greenwich Village?

Max Andrews:

No. NYU was. I'm now out in Flushing. Right across from the old World's site.

Tony Kosoglov:

Do you bring people back at Night?

Max Andrews:

Yes

Tony Kosoglov:

Quite extensively?

Max Andrews:

Nothing like noon hour programming. Our big, if you want to play the numbers game, our big participation in the noon hour programming. In terms of experimental programming, meeting needs, yes, people do come back at night if it is a worthwhile program, I think the thing that has brought them back at night most is the Coffee House. Most of our students come by public transportation which may be easier than this campus (Western) out here. I understand most people come out here by car. Maybe on your campus (Metro) they come by public transportation. So where public transportation is involved I think they tend to come back to the campus at night if the program is worthwhile. Then, do you have an evening school?

Tony Kosoglov:

Well, our evening school numberwise, is almost as big as our day school.

Max Andrews:

Ours, too. So I am never sure what the attendance that we are getting at evening programs are the evening students or whether they're day students who have gone home and come back. You're continually hung up on this problem.

Tony Kosoglov:

As far as public transportation goes, we use public transportation. But where our new campus is located in an urban renewal section, a group of girls coming down by night on public transportation is sort of suicidal.

Max Andrews:

Many of us have the death wish so maybe this should be built into our Union programming. Do you do a great deal of noonhour programming"

Tony Kosoglov:

Well, actually, this is our first year at Union work. There were no facilities at our other campus. In general, everything took place in the cafeteria at lunch. This year we have all these facilities and we were sort of sitting wondering what we're going to do with them. We had a dance scheduled for October 3rd. We were supposed to have it in our student courtyard, but yesterday we found out that the contractors aren't going to turn it over until October 15th.

Max Andrews:

We're in a crazy world.... I think we must be the last major institution in the country that still has a free hour. I thought this went out in the 1920's. You still have it? (yes) We do too. And this is our major Union programming time. And I still cannot get used to rock bands at twelve o'clock noon. It seems a little bit nonatmospheric, but it goes like crazy.

Tony Kosoglov:

Do you plan a program like a hard rock band say at twelve o'clock noon?

Max Andrews:

Yes. Once a week for thirty-six weeks.

Tony Kosoglov:

Do they go dancing and the whole bit?

Max Andrews:

Yes. It doesn't say much for our cultural growth but it says a lot for meeting pop needs.

Walt Evans:

Max, at the risk of going back one subject, I'd like to comment on what Tony asked awhile ago about SGA and College Union relations. This same question has been asked at least five times during this course this summer. The answer has been exactly the same as yours every time, I thought I might throw that in for Tony, however he wants to use it. That's up to him.

Tony Kosoglov:

I agree fully. I just want to say that everyone else said it.

Walt Evans:

It might be an interesting weekend.

Max Andrews:

How does that old cliche go about statisticians? But anyway, if I remember my statistics right, in 20% of the colleges in the country where the Union boards are subsidiary to or a wing of Student Government, to the best of my knowledge they are all on campuses of under 2500 population. Now whether that's valid for your situation, I can't say. I don't know whether you have 5,000 or 10,000. Which again to me the larger the campus population, the more complex campus organizations have to be, for sheer volume if nothing else.

Tony Kosoglov:

We feel about the same way. Student Government itself would have more work to do.

Max Andrews:

I can't imagine--if they did their job as Student Government how they would have the time to be monkeying around with Union responsibilities.

Tony Kosoglov:

This is the idea. Probably this weekend we are going to have to sit down and have some administrators come in and say, "Would you go along with this?" Trying to find out what they can do. We have some good people in SGA, but they have no authority. They sort of sit around all day looking at their desks. Other than leading the Pledge of Allegiance, the president doesn't say anything else. That's the whole problem.

Max Andrews:

There is no question that a Union Organization on newer campuses is always a threat to the vested interests, or the old organizations on campus. How do you get around or get over this image of being a threat to every major organization on campus? I don't know. Most times Student Government is the older of the organizations on campus. All of a sudden the Union starts and this is a new threat to them. I think there is a real validity in taking a look at all the things that we feel are ours, I see nothing wrong with some of the traditional events. Let's say there are guidelines established--that we are a social, cutural and recreational programming agency on campus. If forever more, or since the beginning of the institution Student Government has been responsible for a Homecoming dance on campus, let them keep it. I think we will probably be creative or imaginative enough to start a spring weekend which could make Homecoming look like old shoes. But, what I'm trying to say is I think there are some traditional things, selected traditional things, that should remain with existing organizations and I think this is one of our outgoing public relations things that we can bargain for and bargain with.

Tony Kosoglov:

We have no tradition.

Max Andrews:

You're lucky.

Tony Kosoglov:

I asked Mr. Rodzen last July what he thought about building a campus tradition. His response was he went to the traditions board and said "Okay, what traditions are we going to have this year?"

Max Andrews:

Like my ancestors in Maine say, "What are you doing this winter?" "Making antiques for the tourists?"

Dan Piekarczyk:

What do you do with an administration that measures the success of a program by its attendance? We had a speaker speak on African art last year and there were only 30 people there and we got shot down by the administration.

Max Andrews:

Again, to come back to our philosophy of Union programming that we are trying to meet all of the social, cultural and recreational needs of the campus, that we are to some extent experimenters, that we have as much responsibility to meeting the needs of two students who want a place to play a guitar or start a rock group, as we do to the two thousand students who want to come to see Peter, Paul, and Mary. So I think again it's a continual selling job that if it your philosophy to meet needs on campus that there is as much validity to meeting the needs of thirty students interested in African art as there are to meeting the needs of 2,000 people who want to go through fertility rites at the noon hour rock concert.

These are all for meeting the needs sort of thing. I am quite surprised at this because I think many times we get more support from the faculty for some of the experimental things we do and get looked down upon because of some of the pop culture things we do. So it is a continuous selling job.

Donna Miller:

A little while ago you mentioned something about traditional things on campus. On a two year campus like this, would you agree or disagree in having a Homecoming? A big thing, Homecoming queen, a big dance or concert or something like that?

Max Andrews:

I think there's real validity to it on the two year campus. I think that this is of much need in building the image of the institution, building loyalty to the institution on a two year as well as a four year campus. You may be a County Commissioner someday and look favorably upon the institution. I think that there is as much a need of doing this on the two year campus as there is on the four year campus, and I think particularly involving of the students who are terminal. This is their alma mater and this is maybe the only alma mater they'll ever have. Why should they be deprived of some of these things that build loyalty to the institution? I wouldn't put a label on it that you don't do this on a two year campus but you might on a four.

Donna Miller:

The way you said "You're lucky", a while ago--he (Tom) said he didn't have any traditions and you said, "You're lucky".

Max Andrews:

Of not having any hanging over your head. I'm all for starting some and I'm the leading exponent of the "first annual", you don't even know if it is going to last for that one year, but you put a big label on it, "first annual".

Jim Schneider:

Do you feel that a programming board should program for the majority or minority groups on campus, or possibly work toward a balanced type of programming for both?

Max Andrews:

Balanced. What do I mean by balance? I think that we do not do enough of mid-year and year-end evaluation. And to me this is so enlightening to have some sort of an evaluation system whereby we sit down at periodic times to take a look at ourselves, to look inward and see what we're doing, and it can be awfully revealing. When I look at our year end evaluation and find thirty-six rock bands per noon and two poetry readings, something is out of balance. So then we try for the next year perhaps to look for ways we can best do it, through the budget, to soft pedal the social committee until cultural and recreation catches up with it. I don't think we'll ever have any problems in meeting our social needs on the campus, but I think one of the real problems we have is getting an adequate balance of cultural and recreational. I don't think there is anything as good as some sort of an evaluation system--whether you have this or not, I don't know.

Jim Schneider:

Speaking of social and recreational, could you split the two with a definition of each?

Max Andrews:

Yes. Maybe a little bit crude, but I think we can say that (this might not hold up) recreational is something whereby we work up a sweat where social we may not. Now that's not a very good definition. I'll go one step further on that one. I break social again, social, social non-dance and social dance. I think we automatically lump dances as part of our social committee activity but what else are we doing in social that is non-dance? Everything from the receptions to the Orientation activities--this whole gamut whereby there is something involved in human relations whereas recreation is more the physical activity. Whether that is a definition or not, I don't know.

This is a continual hangup that I think when the conflict comes up we have to sit down and decide where we're going to put it. Some things logically, just by name, fall in these two. When it doesn't and there is a battle between the two committees of who is going to have this, then we have got to sit down and decide, based on some value judgment of whether it is an interpersonal kind of thing that is involving social etiquette or person to person relationships vs. physical activity, then we can make that kind of a decision.

Walt Evans:

Where would you put the Coffee House in that? Social?

Max Andrews:

No. I'd put it in a cultural.

Walt Evans:

Can you elaborate on that?

Max Andrews:

Yes, I view the Coffee House as literally the stage for the upcoming talent. Do I make myself clear on that? In other words, this is what vaudville did. Where do young people with musical, comedy, this sort of talent, get a chance to practice? It is either the Borscht Belt in the Catskills or some amateur hour on television. I see the Coffee House in our Unions as literally the training ground for people in the performing arts, in the single vein. So I would put it under cultural.

Donna Miller:

How does your Coffee House work? Do you keep one special type of music in it or do you vary it?

Max Andrews:

Our Coffee House program literally runs the gamut from belly dancers to a Catholic priest who reads poetry to jazz; the complete gamut and heavy emphasis on folksingers, but basically during each sixteen week period we try to literally get sixteen different acts in, and each one stays for a week.

Jim Schneider:

Are you a member of the Coffee House Circuit?

Max Andrews:

No. If we were any place but where we are, I would recommend that we join it. Outside of the urban areas of Chicago, San Francisco, perhaps Cleveland, certainly New York, acts can be picked up for less than the Coffee House circuit can give them. But if you are out of that environment, then I think you should go into it.

Walt Evans:

You program a group in every night for a week, five consecutive nights?

Max Andrews:

Yes.

Jan Rogers:

I have a comment. While we were talking about the Coffee House, you mentioned you'd put it with cultural and I noticed several surprised faces since we have been thinking about it as social. I think probably the reason out here is that it should be cultural, it should be a musical culture with folk and jazz and rock and everything else, but in our particular college it is mainly simple rock or simple entertainment which makes it more a social gathering than a cultural program. I think it is fine in that respect, but I think you have a point in making it cultural so that it does have to cover the variety.

Max Andrews:

I know of many institutions or many Unions that go social, cultural, recreational, day, evening, public relations and Coffee House as a separate committee and law unto itself, and it's a special entity sometimes, unfortunately not considering itself part of the Union. This may be the pattern here!

Jan Rogers:

One other thing I was interested in talking about--it has become a pet peeve with me, - this talking about majority programming because people hear "the majority" so much in attendance numbers, whereas to me majority program is reaching the majority of the college students which you can't possibly do by just programming to a particular majority crowd.

Max Andrews:

Yes. One of the things that bothers me is, I think that any Union Director who will get up in front of a group and say that he is reaching through his programming or through the board or committe's programming, more than 10% of their campus, is a liar.

Another thing that bothers me--how do we know really what students needs are? Our poll-taking is about as invalid as you can get. Whoever hollers the loudest is all of a sudden an expert and this.....is what students need. I sometimes think that we should spend part of our budget bringing in professional poll-takers such as Gallup or whatever some of these political poll-takers are, bringing in professional poll-takers and really finding out what student needs. Or, having on our staff a trained sociologist, I guess, who knows how to determine needs through proper questions and surveys. On my own campus, for example, we have twelve people, professional--most of them with PhD's, twelve people full time as activities counsellors. In my opinion six of them should be poll-takers determining what attitudes are towards extracurricular activities, determining what attitudes are toward the Union, changing attitudes towards the Union, toward student activities, and really finding out what needs are. I think this is one of our real problems in this whole out-of-class area that we are operating on a base of knowledge that is so narrow that it is unbelieveable and how we're going to lick that problem I don't know, other than a start might be to work with the sociology department or work with a professional poll-taker to find out really what the needs are on the campus. Then we can lick this problem that you talk about or somebody else talked about with the administration looking down their nose because they only had 30 people at an African art lecture. I think here is some validity or additional ammunition for you if you have this kind of professional advice to work with. This has been one of my hangups the last couple years, this whole business of finding out just what needs are along with my own changing thinking on this whole business of government in the Union. I'm not sure where we're going in this area. I'm convinced that we have got to have representative boards that are governing our Union, representative of our campus population, and go one step further, and I think this might be strictly appricable to your Metro campus, we have got to involve the community on our Union board. I feel strongly that with our new Union at Queens we have got to have somebody from the neighborhood as a full voting member on our Union Board of directors.

Donna Miller:

In your structure of your Union, do you feel that a committee size should be say larger or more specialized? Such as, would you have committees that are social, cultural, recreational, or should they be broken down into more specialized areas as lecturers, films, art exhibits, etc.?

Max Andrews:

I think that this has got to be tailormade to your local institution. What will work in committee structure on my campus would be no more operable to yours than the man in the moon. Perhaps what you do would not be applicable to my campus. We base everything on a day/evening split. We have day student program committees for social, cultural, recreational, and P. R., and evening student program committees for social, cultural, recreational, and P. R. so that's our split. At N. Y. U. I had everything down to a specialty area. We had the basic overall committees and then everything was broken down to a specialty. An Art gallery committee, a movie committee, all of the specialty areas. That met the need there. At the University of Connecticut we had a combined Board of Governors and a Program Board. So one minute you sat with your policy-making hat on and then you turned around and went off and did the things, the policy, that you made. And this is an idiot situation in my opinion. I am a two board man. I think we need a board to make policy and we need a program board that is involved in programming.

Jim Schneider:

In an institution such as ours, what would your opinion be of having an executive board consisting of President, Vice-president, Secretary, Treasurer and Director acting as a policy-making board?

Max Andrews:

This I like. I think this is one approach to it. I think this makes real sense. I think it is extremely difficult to sit and make policy and then turn your hat around and run out and do what you have just done previously. Plus the fact--I think it gives more people leadership opportunities. With a one board system you are investing quite a bit of your leadership in a small group and the broader the base of leadership opportunity for as many students as possible on campus to me makes real sense. But again, it has to be tailored to meet your own local situation. But I am a strong exponent of the two board system.

Jan Rogers:

We were talking about a larger number of committees and a smaller number of committees. You said it has to be tailormade. I personally felt that in most organizations it is good to have general areas assigned to committees which can be referred to easily and constructuralization in each general area can be handed down as committee member assignments. This year I have been supporting a re-structure of our Union into social, cultural, recreational and public relations areas; whereas, other have been wanting to break our social function into coffee house, dance and social. They wanted to break up some other committees also.

Max Andrews:

I would go one step further perhaps in support of what you're saying. I think another major error that we make is over-recruiting. I am more concerned with how many active committee workers we have rather than how much dead wood we're carrying.

I look a little cynical upon Union directors who say, "Well, we have 560 students involved in our Union committee." Perhaps if you went to his campus you would have thirty active students on Union committees and you're carrying 530 names that are dead wood on your committee rosters. So what I'm trying to say is I think in many instances we must determine what the work load is for a particular committee and recruit to that. I think one of the greatest disservices we do to a volunteer type of person in a voluntary organization and one of the reasons why students lose interest in committee work, is that they have nothing to do. They sign up for a committee and they are welcomed in and nine months later they haven't been given an assignment. I think this is really one of our real problems, but yet we feel great, we've got three hundred people on Union committees. I'd rather have 50 active, hardworking, interested, involved people than carrying three hundred on our membership rolls.

Donna Miller:

We felt down here that there is sort of a double advantage on this committee situation. Number one, if the committees were small, we'd have a limited membership force to work with. Number two, if we had a large membership, we'd have a larger number of duties to find for them to do.

Max Andrews:

Right. And keeping people interested is a problem. I think that committee member dropout is a real problem. I had a graduate student do a term paper in one of his classes on the Union committee dropout problem and he did an excellent study, having interviews with all the Union committee members who were dropping out, going back three years and interviewing people who had dropped out, and basically what the results of his research were that the committee dropout was in direct correlation to the amount of work that person had been given to do. You just didn't have a dropout problem if the person had something to do and your dropouts came purely from not having anything to do.

Donna Miller:

We are going to have beer on campus as of our winter quarter. Do you think the Union should put itself into competition with the neighborhood bar?

Max Andrews:

Yes.

College Union 101
September 17, 1969
Max H. Andrews

Donna Miller:

Do you think the Union has any business in programming with the beer? Do you think we should go in and put on programs right in there and keep the place lively?

Max Andrews:

I came from the only Union I think in the United States with a full liquor license. For nine years at Loeb Center at N. Y. U. we had a full liquor license, you could get a cocktail or anything you wanted from ten o'clock in the morning until twelve midnight or one o'clock on Friday and Saturday. In nine years we never had a single problem with student conduct in relationship to liquor. I have poured a few faculty members into taxis but never once did we have a problem with a student. I have stuffed more than one alumnus in a telephone booth. You know, alumni homecoming and this sort of thing, but to me this takes the pressure off the whole thing. In the days when we spent $1,500 to rent the ballroom of the Hilton on 6th Avenue or wherever it was, either purchasing liquor by the bottle at the table or bring your own bottle --all of us are gluttons in that we hate like heck to leave a partly empty bottle on the table and we need it no more than the man in the moon. We paid for it and we're going to finish the bottle. That's the one drink too many.

But where it is available all the time, nobody would care less. There's no problem, and there's no overdrinking. To give you a good example, we had beer in the snak bar in the cafeteria from opening to closing. Our average beer sales were four cans of beer a day. Now this is not scheduled parties and this sort of thing. And those four cans of beer a day were sold to four faculty members from the engineering department who came over faithfully at four o'clock every day and each had one can of beer. It is just there and there's no pressure. And I think this is much more valid than the gluttony that we go through in the other situation because this is a once in a lifetime. And to pay twelve hundred dollars to rent an off campus ballroom when the Union Ballroom could be used for free you could put that twelve hundred dollars into better entertainment, better decorations, better food, etc. So what I'm saying is I think if you can get liquor on campus, whether it be beer or wine or what, it should be a part of the Union programming.

I think of one interesting story. Fordham University that many of you know, finally got a beer and wine license for the Union, and the director was telling me that all of a sudden students discovered that champagne was a wine so they go through billions of dollars a year in champagne. They never buy anything else, only champagne.

Jim Schneider:

Do you feel Union members should be selected? Or do you feel that the Union should be open for just anybody who wishes to join?

Max Andrews:

I think it is a valid experience, two-way experience, for members of the personnel committee to get experience in interviewing, and it is good experience for all of us to go through the interviewing process. I think it is one of the educational experiences that we can give both on the receiving and the giving end. But just like my feeling when I was coaching that anybody who had interest enough to come out for the team, stay on the team until he cut himself, and I feel the same way about Union. Anybody who has interest enough to sign up you should try to find something. If we set up needs and we are overwhelmed then I think we should start a pool situation so if we have 300 people stand up for Union Committeess and we only really need thirty, I would go through the interviewing process to get those thirty and put the rest in a pool that we can draw from as people drop out.

Jan Rogers:

We were talking about beer a little while ago, and I agree too that it is good for programming, but I think in our situation it is not an adjunct. Our beer sales are not going to be made by the College Union or the Student Government. It is going to be here and the money will go to our business office. It will be sold in a Rathskeller across the hall from our Coffee House. In this way, they go to the room, get tanked, and then come and see the program across the hall.

Max Andrews:

That's kind of ridiculous.

Jan Rogers:

Right.

Max Andrews:

Why can't you get beer served in the Coffee House?

Jan Rogers:

We could get the facilities, but the whole Activities Department has been pretty much by-passed. It is being handled by our Business Office, although we asked for it and we're the ones who are going to buy it. It is very disappointing. I was just wondering, should we go ahead and program or should we buck them a little bit and say we won't permit people who have had beer over there and try to get someone in administration to cooperate? Do students really want it?

Max Andrews:

This is the second part what you really have to work at.

Jan Rogers:

We want to combine entertainment with beer.

Max Andrews:

Yes. Right. The whole thing goes together. I think if you ban people then I think you are cutting off your nose to spite your face. Somehow you have got to work out something. I am not going to get too hung up on who buys the beer and dispenses it and possibly where the income is going, but I certainly want it, if it is available to Peter I want Paul to have it too. If this is part of the overall program then it seems ridiculous that it is not being combined. That seems really bad.

Jan Rogers:

I don't think they should have it split like that. If they would handle it in our Coffee House, we might be willing to that.

Max Andrews:

Make a concession. You might lease it out to somebody anyway. That situation you described seems really bad. I think you're going to have to work at getting some cooperation on it. It would seem philosophically and every other way that the two should go together. Maybe it is too logical.

Jan Rogers:

Could I ask if you have any ideas on how we could get them to come around and see our point?

Max Andrews:

I'm thinking, but other than....

Jan Rogers:

I told them that it would be best that we handle it, but actually our main problem is with the business manager, the sole opposition.

Max Andrews:

Is it possible that other schools in the area might help. I'm not sure you can afford to take your business manager to Wisconsin and show him what is happening there in the Union or the Loeb Center in New York. Are there any schools in the area that you could take him to to enlighten him? I think this might be worth it. Either that or flood his desk with every article you can find in ACU publications dealing with this subject and there are quite a few. All I can do now is sympathize with you.

Jan Rogers:

Try to find some way to work the business so he would realize he should combine and cooperate with the program facilities.

Max Andrews:

Yes. And I'm not sure that the vindictive or the vengeance approach is the way to do it. If it's a last resort, however, you might have to go this route.

Walt Evans:

Well, it's a quarter to ten. We started about fifteen minutes late and we're scheduled for two hours, so we just about hit it.

Max Andrews:

Thank you very much for letting me opinionate.

Walt Evans:

And Max, I think that applause speaks for itself and anything that I would say would be very superfluous. I don't have any further announcements, you'll get word on the banquet, it is tentative, but you will get word. I have everybody's address and will do it by mail. Thank you.

ED0 42215

College Union 101

A Report to the Association of College Unions-International

Houston, Texas March, 1970

by

Walter B. Evans, Director of Student Activities
Cuyahoga Community College, Western Campus
assisted by
James A. Schneider, President
Tri-C Western College Union, 1969-70

Paragraphs marked with an asterisk were written and/or edited by James A. Schneider.

"College Union 101" was a course of instruction in College Union work with an emphasis on programming. It was given to 25 persons--mostly students--at Cuyahoga Community College during the summer of 1969. It was a unique and meaningful leadership training program that attracted much interest.

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College Union 101-A Report to Association of College Unions-International
Houston, Texas March, 1970
by Walter B. Evans--Cuyahoga Community College Western Campus
assisted by James A. Schneider, President, Tri-C Western College Union

BACKGROUND-PRECEDING EVENTS-RATIONALE As every director unconsciously looks at his upcoming student leadership for the next year and makes an estimate of what he might expect, last spring I did just that. In doing so, the individuals who were to move into leadership positions seemed to be a group with the most potential for the development of a fine program than I had ever seen before.

The newly-elected president had already attended two regional conferences, two leadership training sessions, and one national conference of the ACU-I. I rated him to be a young man of outstanding ability, great insight into the whole idea of Union programming. He had also stated on many occasions to me that he planned to enter the Union field as a career.

The preceding April/May period showed great disunity among the members of the Union and there was pressing need to get them together. The leaders, I felt would get together and unify again. This they did by the end of June.

As is the case with many of us in the field, we often find there is a definite lack of knowledge, a definite lack of understanding among members of our immediate superiors, deans, presidents, or whatever. In conversation with the Union president, Jim Schneider, I made the statement that something I would really like to do sometime is present a course of study on college union work designed for our own College Union Board and committee members as a leadership training program open not only to these students, but also students from other organizations, faculty, administrative staff, even some from our other campus, (Cuyahoga Community College-Metropolitan Campus), really anybody who wanted to join it. However, the course would definitely be centered around our own campus, and our own situation.

Jim agreed that this would be a good idea. We centered our purposes, aims, and goals on the idea of educating students in program formulation and execution. We wanted this to be the forerunner of the best self-directed college union program board in the United States and we wanted these student leaders to arouse positive interest in the student body by putting on an excellent and diversified program. In this way, the Union would gain acceptance by the administration, and more important, acceptance by the student body toward the union idea as the proper method of providing the social, cultural and recreational benefits that this type of programming can afford a college.

After a couple of meetings, Jim and I had formed ideas and some basic outline plans on paper which he took to the Dean of Students. The Dean decided this was a perfectly legitimate thing in the line of leadership training and gave it his blessing by sending a memorandum to me regarding it saying, "Go ahead and do it if you have the time and you think it is worthwhile." The Dean also agreed that we needed more leadership training and thought it would do a lot of good for those who became involved. It was not mentioned to him that there was a potential ruboff for him and the College President and others in faculty and administrative positions on the campus.

I believe we planned it very well. We even went so far as to set up a schedule of when we were going to plan the various aspects of it. Jim Schneider and I had meetings every Tuesday night and often in-between times. We also communicated by telephone when necessary for questions, to share ideas, thoughts, and to determine if we were communicating adequately and staying on the track.

We knew we would have to advertise this to the people who were to be involved, and would have to make a brochure and mail it to some 50 or 60 persons. We also wanted to invite all of the faculty, so we sent a special letter from Jim to all faculty members along with the brochure.

Most of the work by the way was done at my home. I took virtually all of my ACU-I files, the proceedings, bulletins, short courses, monograph series, pamphlets and brochures to my home and did much work in getting xerox copies made of all articles I could find that pertained to programming. I then divided the multiple areas of films, recreation, convocations, concerts, Coffee House, art exhibits, etc. and had copies prepared of the circulated articles, made clippings from bulletins of them and mounted them on other paper so as to make a file on each individual subject. In the process of doing this, I also prepared other files which I had needed myself for a long time. I ended up with 43 different categories in the files--don't ask me to name them off the top of my head but I could produce them if I were back in my office. Into these files also went many copies of articles many ACU members had written as session preparers at international conferences, etc. Most helpful in this work was Ernie Christiansen's bibliography. It was interesting to note the tremendous amount of source material on the many subjects areas. Some subjects really would stuff files. Not every piece of information and article was reproduced and put in the files--it was limited only to one or two general articles per subject or to those where a special need could be found.

In taking one glance at the completed files, it was obvious that some cutting would have to be done or the course would last a year. This we expected, but we did not expect the extent of the job we had. There were some subjects that were obvious, so they went in the "yes" stack right away. Some of the subjects we debated and put in were "Group dynamics", "Staff-student and student-staff relationships", and "Utilizing facilities to best advantage".

In making these selections we went through each file in considerable detail. We discussed each one, and placed the file in either a yes, no, or maybe stack. Most of the thoughts on each file were mine. Jim made most of the yes-no decisions. This was done because I was aware of the importance of them, while Jim, as president, could better select those most needed by next year's board.

THE OUTLINE On reviewing our subjects we noticed that some subjects were philosophical, others were specific, and others were somewhere. As it worked out, it reminds me of a triangle, being broad at the base, and narrowing as the weeks went on.

Here is a copy of the outline as it was issued.

COLLEGE UNION 101 - COURSE OUTLINE

July 8, 1969
Amended August 4, 1969

PURPOSES

1. To develop an understanding of a College Union's role in the college setting among member participants - with emphasis on the program, its educational value and realizing the development of the program by the participants and entire student body and its impact toward total education.

2. To relate the Union's role to others in the college setting, and thereby gain in greater acceptance of the Tri-C Western College Union among the student body, faculty and administrative staff.

3. To offer practical methods toward improvement of the offerings of the Union in several programming areas with which we are concerned and involved.

GOALS

1. Elevate the College Union image.
2. Acceptance by all of College Union as an educational force in the college community.
3. Creation of a cohesive college union working toward and making the College Union a real and vital part of the educational program.

OPEN TO

1. College Union Board Members
2. College Union Committee Members
3. Student Body
4. Faculty
5. Administrative Staff

COVERAGE

1. Role - philosophy - rationale
2. History of College Unions
3. Programming
4. General Operations
5. Budget and Finance
6. Student (Committee) Role
7. Staff Role
8. Miscellaneous Topics

FACULTY (Subject to change)

Walter B. Evans - Director - Cuyahoga Community College - Western
Wendell Ellenwood - Director - The Ohio Union - Ohio State University
Rodney Swearingen - Program Director - Ohio State University

College Union 101 - Course Outline (all tentative)

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Max Andrews - Director - City University of New York - Queens
Mrs. Paula Dickson - Arts and Crafts Director - Ohio Union - Ohio State University
Roger Rodzen - Assistant Director - Wisconsin Memorial Union
Jerry W. Young - Director - Cuyahoga Community College - Metro
Clark Drummond - Assistant Director - College Union - Baldwin-Wallace College
Patrick Newman - Director of Student Activities - Lorain County Community College
Richard Lenhart - Director of Student Activities - Bowling Green State University
Bruce Boadway - President - Tri-C Western College Union - 1966-1967
Ronald R. Kunes - President - Tri-C Western College Union - 1967-1968
John P. Goodworth - President - Tri-C Western College Union - 1968-1969
Thomas Kasicki - College Union Member - Baldwin-Wallace College
James A. Schneider - President - Tri-C Western College Union - 1969-1970

College Union 101 - Course Outline (all tentative)

July 8, 1969
Amended August 4, 1969

July 16, 1969

Session I

Introduction and Course Explanation .... James A. Schneider
Film - The Living Room of the University
Film Follow-Up - History of Development
  of College Unions - Goals of College
  Unions................................ Walter B. Evans

July 23, 1969

Session II

Philosophy and Rationale
  The mission of the Union Service to
  the college, the students, the faculty,
  the staff............................ Roger L. Rodzen
  What a union is (or should be)
  The Union as an integral part of the
    educational picture
  Statement of philosophy and the role
    College Union
  Discussion

July 30, 1969

Session III

Staff - Student Relations
  Student to Staff......................... Thomas Kasicki
  Staff to Student......................... Clark Drummond
Discussion
Use of facilities to best advantage.......... Walter B. Evans
Discussion

College Union 101 - Course Outline

July 8, 1969
Amended August 4, 1969

August 6, 1969

Session IV

The College Union Program Board .... Rodney T. Swearingen
- Why have a board?
- What is its function?
- What is its authority to - itself, committees, the professional staff, the college?
- What are its responsibilities to - itself, committees, the professional staff, the college, the student body?
- Discussion

August 13, 1969

Session V

Programming .... Wendell W. Ellenwood
- Purposes
- Values
- Comprehensiveness and unity
  - Social
  - Cultural
  - Recreational
  - Service Projects
  - Other (special)
  - Where to program (anywhere)
- Discussion

August 20, 1969

Session VI

Social and Recreational Programming .... Richard Lenhart
- The Tried and True
- Changing Times - Changing Programs
- Where to get ideas
- Attention to Detail
- Do It Now!
- Cautions

Discussion

August 27, 1969

Session VII

- Budget and Financing of the Program......... Walter B. Evans
- Cultural and special (topical-timely-newspaper)
- Programming.............................. Patrick M. Newman
  - Changing times - changing programs
  - The tried and true
  - Where to get ideas
  - Attention to detail
  - Do it Now!
  - Cautions
- Discussion

September 3, 1969

Session VIII

- Committee Operations...................... Jerry W. Young, Bruce Boadway, Ronald Kunes, John Goodworth
  - Method of operations
  - Problem solving
  - Committee to Committee Relationships
  - Committee Life and Responsibilities
  - About "offices"
- Group Dynamics.......................... Jerry W. Young

September 10, 1969

Session IX

- Publicity and Public Relations............. Paula Dickson
  - Effective Graphics
  - Advance Planning
  - Internal P.R. with newspaper
  - External P.R.
  - Publicity Stunts and Campaigns
  - Other
- Discussion

September 17, 1969

Session X

What's it all mean? .... Max H. Andrews
Discussion

__FACULTY__ In selecting faculty, several things were considered, such as the known expertise of some individuals over others on certain particular areas. We wanted a couple from out-of-state (Ohio), some from four-year colleges, and a couple from two-year colleges. Contacts were made by telephone. Some people were unable to participate because of prior committments, but we did manage to get what we both believe was an excellent faculty.

In order that all faculty would be aware of our system at CCC-West, a letter was sent "Officially" inviting each individual that explained our system and structure so each would be aware of what already existed.

Former students were used as faculty in two of the sessions.

Having a pretty good budget to do this, we were able to gather some of the best known people in Union work to be our faculty. Jim believed that I was "host" and should have at least one session and parts of a couple of others. To "feel out of the house", so to speak, I decided to do the History and Goals in the opening session on July 16, 1969.

This was preceded by the Wisconsin film--which did a great deal to pave the way for me. Unfortunately, we are not air conditioned, and this had to have been the hottest night of the summer, so everybody was uncomfortable--especially me.

My source of documented material was the work of Porter Butts. This seems to be the only real source in existence. I acknowledge and express my gratitude to him for permission to use it.

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*Walt attempted to emphasize the cultural aspects of programming--art, convocations, literature, good music, good films, etc., feeling that the fun and games would take care of themselves.

*It was emphasized that program committee members tend to be students who realize that there is more to a college education than attending classes and earning grades--that there are subjects of interest that are not discussed in any class and these are the ones which should be of primary concern to Union members so that they and the entire student body may develop an awareness of what is going on in the world about them and use this knowledge as they see fit--hopefully to good advantage in their future lives.

It must have been all right, because next week everybody plus a few more came back to hear Roger Rodzen, of University of Wisconsin, speak on the Philosophy and Rationale of the College Union.

Roger spent valuable time analyzing the existing ACU-I Role statement pointing out in detail the philosophies of ACU-I as well as implied philosophies and applied them in a down-to-earth practical manner on what they (the class) could do to further these ideas.

The dialog that followed the main presentation pointed out that there is little difference in the purposes of a College Union in a two-year or a four-year college. He was also quite definite in emphasizing quality in programming--that there is no other road to a successful program. He also was quite blunt in pointing out that for success, the students must force education about a Union on the administration, when he said, "Nothing is more killing than administration or a faculty that doesn't give a tinkers hoot about what a Union is, let alone where it is or why it is. I think if there is one mission that students and staff in any setting, whether it be community college or otherwise, (and) that is to make a positive step forward to getting administration and faculty to understand, perhaps not what a Union really is at this point of time, but what it can be."

Roger also put great emphasis on involving the community in the community college College Union, pointing out that something is owed to these people who vote their tax dollar toward the support of the institution.

On July 30, Clark Drummond, Director of Academic and Cultural Events at the Baldwin-Wallace College Union and a student named Tom Kasicki did the session on staff-student relations. (Tom Kasicki was a former student of mine--now one of Clark's.)

Emphasis of both Clark and Tom was that the relationship in both directions should be as human, as friendly and as sincere as possible. The less held back the better, without violating confidential information access. The two guests had an interesting discussion following their presentations.

The question and answer period pointed out, among other things, the idea of having faculty people welcomed as members (not advisers) of the various committees.

*In the second half of the session, Walt came on again and talked about the use of facilities to the best advantage. In discussion, Clark (Drummond) and Walt jointly discussed many things on the subjects of space and equipment.

*Emphasis was made on using the imagination to do as much as possible to make up for facilities and equipment which may not be readily available. Note was also made on how to improvise and make do with substitute and homemade items necessary to a program. Discussed were such things as putting on a concert in a lounge or a discussion on some timely subject in a faculty cafeteria. Television specials such as

Presidential addresses or space shots in the lounge--programmed as such. Walt discussed Telelecture in considerable detail with much supportive commentary from Clark. Even purchasing guidelines were discussed with the idea, "Never substitute or compromise quality for the sake of quantity." It is better to get less of the best and add to it the following year than to get inferior quality and have it last less time than anticipated.

*Walt also stressed use of the great out-of-doors--how programming can be done with ease anywhere within 250 miles of the campus.

*Other things were brought up by the class and a very fine discussion was had.

In the next session, August 6, Rod Swearingen spoke on organizational structures of committees, boards, authority, and responsibilities.

Rod emphasized the History, Goals, Philosophy and Rationale that had been discussed in the first two sessions. Keeping these always in mind is of paramount importance to the continuation of a fine program. Rod spent a great deal of time on the structure of the organization--the use of materials such as programs, handbooks, and publications of other colleges. Passing on knowledge and advice from predecessors in various offices is invaluable.

It was also emphasized that a cooperative spirit must be developed as opposed to a competitive spirit. There is plenty for everybody to do. The close personal rapport between student and staff was another emphasis. Getting to know each other will prevent many problems from coming up and solve those that do.

Much value was pointed out on working closely with academic departments but only if these departments were willing to do so.

On August 13, 1969, Wendell Ellenwood covered the general area of programming--purposes, values, comprehensiveness and unity.

Wendell has the distinction of having the longest transcription of the summer course--49 pages including 13 devoted to the Task Force Report on Human Resources and the 1969 Mishawak Assembly. Wendell commented about the uniqueness of the whole idea of College Union 101 and wondered why he and his staff hadn't done something like it at Ohio State.

He noted the fact that more and more college presidents and deans seem to have gotten to their positions with no knowledge of what a College Union is--or should be, and are adversely critical of the whole idea. He emphasized that as a laboratory for citizenship, the students must be given quite a loose rein within their area of action and that if a program fails, the Union as a whole should not be called on the carpet as wasting money, being irrevelant and not worth the time. He coined a very meaningful expression in reference to the negative administrative attitude referred to before as "being down on what you're not up on."

The "Beatitudes of a Leader" were quoted and referred to with down-to-earth positive meaning. Wendell posed twelve rather lengthly but highly meaningful "semi-questions" to the class basically encouraging quality in whatever is done. He pointed that it is not easy to have a quality total program, but that if this can be accomplished, success is assured.

Dick Lenhart, from Bowling Green State University conducted the session on

August 20 where we centered around Social and Recreational programming.

Dick was amazing in that he was able to and did tie in social and recreational programming with the cultural aspect of programming. He made certain that the basic theme of having the total program a diverse one was constantly emphasized.

Cooperation among all campus groups is seen as a necessity. There is no reason why the desires of a special interest group cannot augment or be augmented by programs of the Union. There is no reason why a jazz or hard rock show cannot be correlated with a chamber music or symphonic program. Since many "modern" music trends had their origins in the classics it is important that this be pointed out and emphasized.

Dick asked such questions as, "Why couldn't a kite flying contest be tied in with artistry in designing and decorating the kites that are flown. Emphasis was made on the various programs that can practically be sponsored and financed by commercial enterprise if gone after properly and correctly.

Cooperation between the physical education department and College Union programming can be a great boon to both departments.

Dick also pointed out the importance of "stick-to-it-iveness"--in not being discouraged--in carrying out commitments--and doing what you say you will do in spite of discouragements and pressures from many sources. Many persons are affected when people forsake their commitments and do not carry out these commitments, either long range or short range, especially if their commitments are sound ones.

Sticking to things in spite of tremendous obstacles and pressures is the thing that will make a great program and a great College Union, especially when things look blackest. It is also the mark of men as opposed to boys and leaders as opposed to the apathetic student we hear so much about today.

*Walter Evans discussed Budget and Finance to open the August 27 session.

*Walt had three choices of approach to the subject of Budget and Finance as related to programming--how it is, how it should be, or how he anticipates it is going to be at Tri-C West as his main approach. Each committee and the College Union Board are asked each year in January or February to sit down and plan a "dream year", and make an estimate of what it will cost to do this program. This they do, then take it to the Director and discuss it. They always go into this meeting with the idea that the Director is going to cut the daylights out of it. However, the reality of it is that it usually ends up more than they submitted.

*The Director submits these amounts to the Dean with no changes whatsoever. The Dean reviews, asks questions, but generally passes them to the President of the College. There is usually a roar when he sees the proposal--this is probably true on your campus too--and it comes back with the direction, "Cut this by $70,000."

*Walt sees nothing wrong in this, because few are the persons who have not learned to ask for more than they will really need to carry out anything.

*So it gets cut and rearranged so that it will fit in with the total amount available.

*The important thing is to note that next year's budgeting is done by this year's people. Therefore, when next year comes around, the students in charge must have the prerogative to rearrange that budget to suit their needs, not be bound by the decisions, albeit good ones, of last year's leaders. If this flexibility does not exist, then we have surely lost sight of our purpose of being a laboratory for learning and putting into practice that which has been learned in the classroom.

*Walt also expounded a bit on a theory of his that tuition, gifts and other things such as endowments should be the only things used to maintain the academic end of the college. Income from all sources that the students are not required to spend at the college--including vending machines, coin telephones, food service, bookstore, gameroom, bowling, parking meters and fines, craft sales, etc.--should go back to the students in some way in the form of a Union program or Union facilities or even helping to finance non-union student activities, but not toward the college general fund.

Pat Newman from Lorain County Community College followed for about 3/4 of this session covering Cultural and special (timely) programming.

Pat did his presentation for the most part "off the cuff". It was discussion all the way. The main emphasis on cultural programming was to strike a balance between what the students would like and what the students will most benefit by if they will attend and partake of it. He said that if there is a program that you feel should be brought in, but think that the students won't go for it, won't attend it, in fact, encourage others not to attend it, have the guts to do it anyway. The great silent majority just might come through and give you one of the biggest successes you could imagine. At the same time, don't ever get hung up on only considering attendance when you evaluate success. This is a completely false premise--but, I still like a large crowd, and so do you.

Pat performed an interesting experiment. He brought with him that evening's edition of the evening newspaper. Showing the front page, the group outlined four potential programs from it.

We departed from programming on September 3 when Jerry Young, of CCC-Metro joined with three past presidents of CCC-West to discuss operational methods of committees, problem solving, rights and responsibilities.

Jerry did an amzing job in using three past presidents and the present president from Western Campus in his presentation. Each was introduced and gave some of his thoughts as he looked back at or forward to his term of office. After each of the four had spoken, Jerry summarized and led a discussion wherein questions were asked, points explained, and differences of opinion came out and were resolved.

Later an interesting demonstration was staged by Jerry. He took the four students, added two of his own and had them arrange a mythical program. The point was that the entire group except one was told to reject everything that the one presented--to bait him to insult him, and generally harrass him until he and everyone else in the room caught on to what was happening.

Jerry then explained how a person can be alienated by the rejection of the group, or even if a person believes he is rejected by the group. This can be the beginning of much trouble if carried to extremes.

The subject of how people relate to one another was presented in detail by Jerry. He defined and explained the differences between sensitivity and sensitivity training.

The class then participated in the discussion of "here and now" situations which many of us are familiar.

It was evident by the end of the evening that feelings are just as important, at times more important in productive processes than factual presentations.

Publicity and Public Relations took the spotlight in Paula Dickson from Ohio State on September 10.

Paula's first comment was that she was the only lady on the faculty, but would not let that fact stand in the way of "meaningful confrontation".

She stressed use of imagination in pointing out that even a "No Smoking" sign can be made eye catching and more effective by decorating it and saying "No Smoking" in different words.

Quality in graphics and planned signs using several processes on the same sign can create a more attractive, more meaningful, more noticeable, and more effective sign to advertise an event more effectively.

Paula went into great detail explaining the operation of the graphic services offered by the Ohio Union at OSU.

They offer three-day service on signs for any requesting group, including artistic planning and the use of all processes at their disposal. This includes Show-card, Silkscreen, and Offset Duplication. Block cutting and printing takes a little longer.

Publicity stunts were discussed, although most mentioned were things that had been done at CCC, OSU, or anywhere somebody might have heard about.

Use of color was discussed toward the end that sometimes a good blend of complementary colors was good, but sometimes the worst color clash imaginable was most effective, and not too objectionable.

Effective use of emblems or logos was stressed as important to let everyone know who was putting what on.

In the last formal session, Max Andrews of Queens College, City University of New York, summed up with "What's It All Mean?"

The name Max Andrews is familiar to anyone who has been around College Unions and the ACU-I for any time over two months. As the developer of the first Masters degree program while at New York University, Max was particularly well-qualified to take the subjects of the preceding weeks and refer them and apply them to the philosophies, history, goals, and rationale of the first two sessions.

It is all a part of education for life, and a person's participation, be it active or passive can be just as meaningful--maybe even more meaningful than much of what he receives in his formal classes.

Max cautioned the class to be aware of their personal limitations and group limitations in regard to their task, their time, their talent, and their organization. This coupled with the development of the group and individual potential is the job of the professionals and the student leaders. They must work as a team and stick to the job, because it is not an easy one. It is full of disappointments and frustrations, failures, and questionable successes. There are many more of these than complete overwhelming successful programs. The important thing is to stick to your commitments--don't compromise your principles--and never lose sight of your objectives.

Faculty members held the interest and undivided attention of the class in all cases. The class asked many questions--all meaningful. Most questions centered around putting what they had just heard into actual use and practice.

The same questions were often asked week after week of the different faculty members. It was evident that the students were testing answers I had given in the past, and checking the answers of one faculty member against others. It was gratifying to note that, even though they didn't know that the same questions were asked many times, the answers were practically identical to each other.

Virtually every faculty member was asked the question, "Do you feel that the Union Programming should be an arm of the Student Government Association and responsible to it?" In every case the answer was a definite "no." The reasons given varied slightly but all followed the basic philosophies of ACU-I.

One of the unwritten aims of the course was to provide a reference book/ textbook for the students to which they could refer to in the future.

Each session was taped in its entirety, transcribed and printed for distribution. Some editing was necessary to put the material in a form more readable as opposed to listenable. This was, however, kept to a minimum. The entire process of transcribing, editing, retyping, printing, binding and distribution was quite time consuming. The final books were not completed until mid-November. The students were given a special loose-leaf General Binding type 19 hole binder and received each section as it came off the press. The same was true for two of the campus administrators (President and Dean of Student Services).

Other complete copies were bound with plastic binding and distributed to various people. Copies were sent to each faculty member as well as various dignitaries in the ACU-I. Extra copies were distributed to a few people who asked for them. Two were placed in the campus library.

Because I believe that when a director puts on a program himself, he must do a particularly excellent job, if only to serve as an example to the students the course was closed in fine fashion. There was a banquet at one of the more famous Steak Houses in Cleveland. At this banquet each person was presented with a "diploma" or "Certificate of Completion", as well as a group photo taken during the course.

A surprise speaker, Mr. Tom Davis, Jr., talked to and with the students on the exorbitant cost of entertainment and how the colleges are perpetuating the ever increasing cost of this entertainment. He mixed no words and in plain language explained how the colleges are really suckers for putting up with this high cost.

The course was financed out of budgeted leadership training funds. Each student also paid $10, half of which was refunded to those who attended all sessions. This money covered the approximate cost of the loose leaf binder ($2.49 each) and the banquet ($6.60 per plate). The total cost was about $1750.00.

The participating students learned much which was used to considerable advantage during the early part of the college year. Unfortunately, those who might have benefited most did not participate. As the year has progressed, I don't feel that the book has been referred to as much as it might have been.

The students were extremely well prepared for the Region 7 conference, and really made their presence known. Other directors were impressed greatly with their participation and knowledge of Unions.

The Tri-C Western College Union has been, I'm certain, a better Union because of the course. Don't think that we do not have our problems, because we do. However, our problems do not center around program development nor execution.

There has been a great deal of interest in the course by students who have just become active this year. Many inquiries have been received both regionally and nationally. Many of the instructors have mentioned it to other directors upon their return to their own areas.

Unfortunately there has been little interest by administrators on our own campus--or at least it hasn't been evident, so in that respect we failed.

We have been asked often whether it would be worth doing again possibly as a regular summer leadership training program. The answer is a definite "yes".

We would, however, make a few changes, adapting it to what we felt were the specific needs of the students involved. There would be little trouble selling the idea to enough students to make a class. If as few as fifteen would participate, we feel it would be very worthwhile. It was a lot of work, but very exciting work.

All things considered, we were and are quite pleased with "College Union 101".